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SCREENLAND ANC

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Maureen
O'Hara

What I Don't Like
About Women
By Kirk Douglas



Broadway Fashions



Style No. 3663X

Sizes: 9, 11, 13, 15
14, 16, 18, 20

698

Sizes: 38, 40, 42, 44

798

Look!
An extra skirt
and
matching tam!



Style No. 1330

Sizes: 9, 11, 13, 15
12, 14, 16, 18, 20

798

Broadway Fashions, INC.

599 Broadway,
New York 12, N.Y.
Dept. 128—08

If PREPAID, enclose price
plus 20 cents for post-
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charges.

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Style No.	Size	First Color Choice	Second Color Choice

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NAME

ADDRESS

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Style No. 3663XA wonder suit. Wear it with the dark or light skirt. Perfect anytime, any where. Crisp plaid menswear rayon suiting with new short jacket trimmed with dark to match extra skirt and stunning tam. Grey with navy, grey with green, grey with red, or beige with brown.

Style No. 1330—A lovely, lovely way to look! See how the stand-up collar points up a pretty face—the zippered top accents a tiny waist—the wonderful wide skirt gives grace to every move. And see, that big, lush ROSE! Rustling rayon taffeta in peacock blue, black, or navy.

FREE! Send for our 64 Page Fashion Catalog

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The No. 1 catch of the town, hers for a whole evening on their first big date. She dreams this is to be the beginning of a real romance. But how wrong can a girl be? What an awful awakening she's in for! Because, once he gets her back on her own doorstep, he'll never darken it again... and she won't know why.* It could happen to any girl... even to you if you're careless about one little matter.*



How's your breath today?

Never take it for granted. Never risk offending others, needlessly. Halitosis (unpleasant breath)* is the fault unpardonable. It may be absent one day and present the next... without your realizing it. That's the insidious thing about it.

Play smart. Rinse your mouth with Listerine Antiseptic night and morning, and especially before any date when you want to be at your best. It's the *extra-careful* precaution against offending that fastidious people never omit.

To be extra-attractive be extra-careful

Listerine Antiseptic is the *extra-careful* precaution because it freshens the breath... not for mere seconds or minutes... but for hours, usually. Popular people, attractive people consider it almost a passport to popularity.

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes.

Lambert Pharmacal Co., St. Louis, Mo.

BEFORE ANY DATE... **LISTERINE ANTISEPTIC**

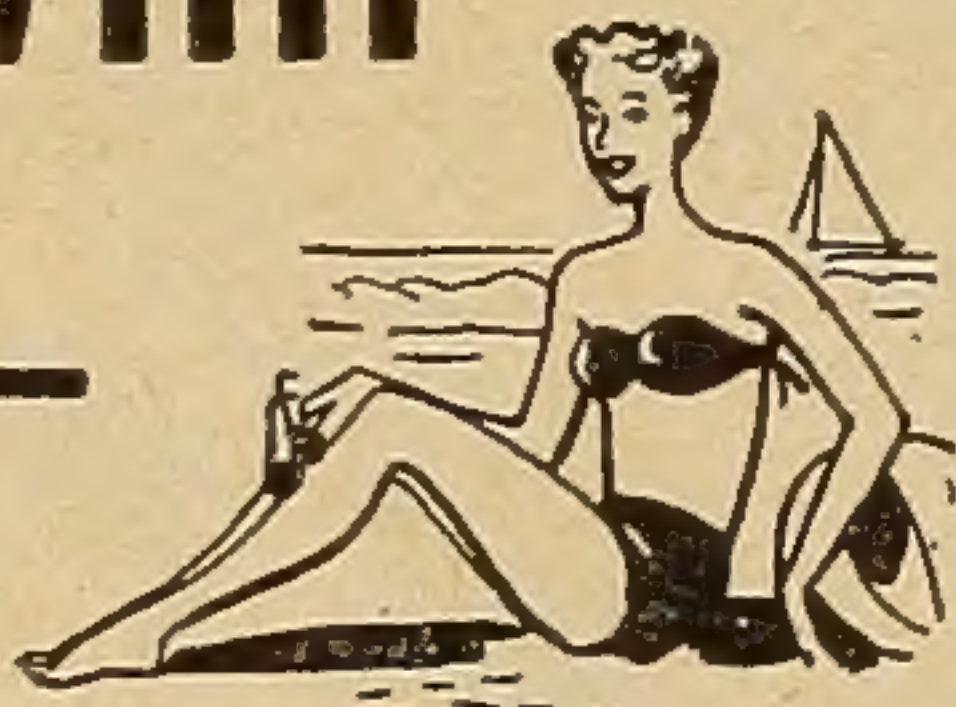


.... IT'S BREATH-TAKING !



wear
shorts—

wear swim
suits—



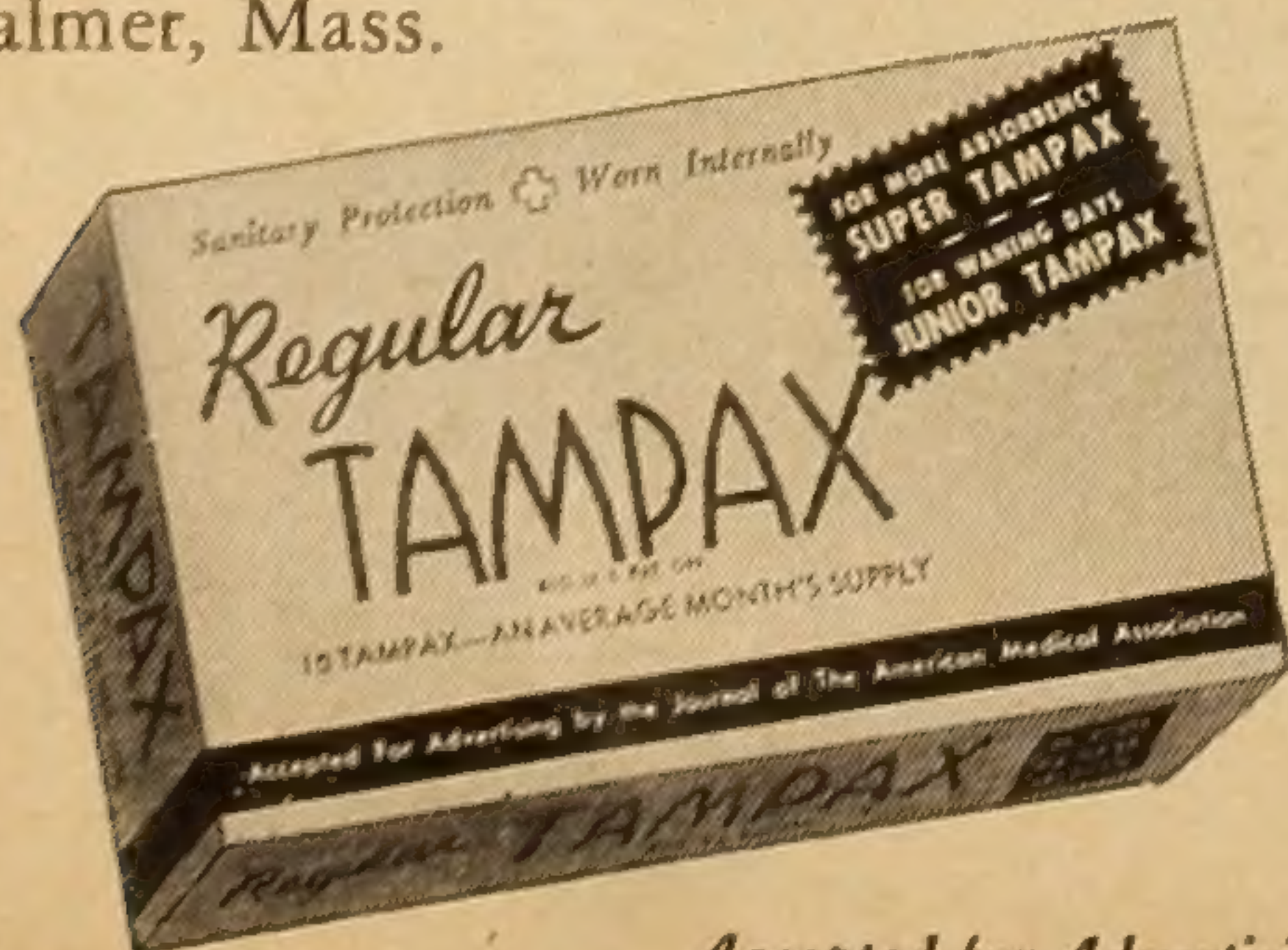
wear thin
dresses—

with invisible Tampax!

When you buy Tampax at drug store or notion counter, it isn't invisible at *that* time. Naturally this monthly sanitary protection comes in a package like any other purchase. What we mean by "invisible" is that it actually, absolutely, positively cannot be seen when in use. There is no magic in this. *Tampax is worn internally.*

Turn to Tampax this month when "those exasperating days" arrive. With this modern method you'll find no belts or pins to bother you and no external pads to bulge, chafe and cause odor... An invention of a doctor, Tampax is made of highly absorbent cotton, firmly stitched for safety and compressed in easy-to-use applicators. Quick change. Small in size and no trouble to dispose of.

Rely on Tampax at vacation time—on days you might otherwise hesitate to swim. And for cool comfort when the mercury soars. Remember: Tampax has no outside pad! Comes in 3 absorbency-sizes (Regular, Super, Junior). An average month's supply slips into purse. Or get the economy box with 4 times this quantity. Tampax Incorporated, Palmer, Mass.



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SCREENLAND

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Exclusive Photos by PICTORY

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ON THE COVER, MAUREEN O'HARA, STARRING IN
THE RKO PRODUCTION, "SONS OF THE MUSKETEERS"

SEPTEMBER, 1950

VOLUME FIFTY-FOUR
NUMBER ELEVEN

PUBLISHED BY J. FRED HENRY PUBLICATIONS, INC.

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2 LOVE STORIES!
The true-life drama of song-
writers Kalmar and Ruby,
whose hits spanned a lifetime
of romance and adventure!

**A WONDERFUL
MUSICAL!**

15 HIT TUNES!

including:
"THREE LITTLE WORDS"
"WHERE DID YOU GET THAT GIRL?"
"I WANNA BE LOVED BY YOU"
"WHO'S SORRY NOW"
"ALL ALONE MONDAY"
"I LOVE YOU SO MUCH"

Hear the stars sing
the hits in the
M-G-M Records
album!

4 BIG STARS!

Fred Astaire dances with Vera-
Ellen, the "On The Town" girl!
Red Skelton in a new kind of
role... Arlene Dahl gorgeous
in Technicolor!

M-G-M presents

FRED ASTAIRE • RED SKELTON

VERA-ELLEN • ARLENE DAHL

in

THREE LITTLE WORDS

KEENAN WYNN • GALE ROBBINS • GLORIA DE HAVEN

Color by

TECHNICOLOR

Based on the lives and music of
BERT KALMAR and HARRY RUBY

Screen Play by **GEORGE WELLS**

Directed by **RICHARD THORPE**

Produced by **JACK CUMMINGS**

A METRO-GOLDWYN-MAYER PICTURE

1000 LAUGHS!

with that dancing... singing...
laughing team, Fred and Red!

TONI TWINS Discover New Shampoo Magic



Soft Water Shampooing Even in Hardest Water



"The first time we tried Toni Creme Shampoo something wonderful happened to our hair," say beautiful blonde twins Alice and Alva Anderson of Evanston, Ill. "Our hair was so marvelously soft . . . as if we actually washed it in rain water. Its softness made it so much easier to manage."

That's the magic of Toni Creme Shampoo . . . *Soft-Water Shampooing!* Even in hardest water you get oceans of creamy lather that rinses away dirt and dandruff instantly. Never leaves a dull, soapy film. That's why your hair sparkles with all its natural highlights. And it's so easy to set and style.



- Leaves hair gloriously soft, easy to manage
- Helps permanents "take" better, look lovelier longer
- Rinses away dirt and dandruff instantly
- Oceans of creamy-thick lather make hair sparkle with natural highlights.

Enriched with Lanolin



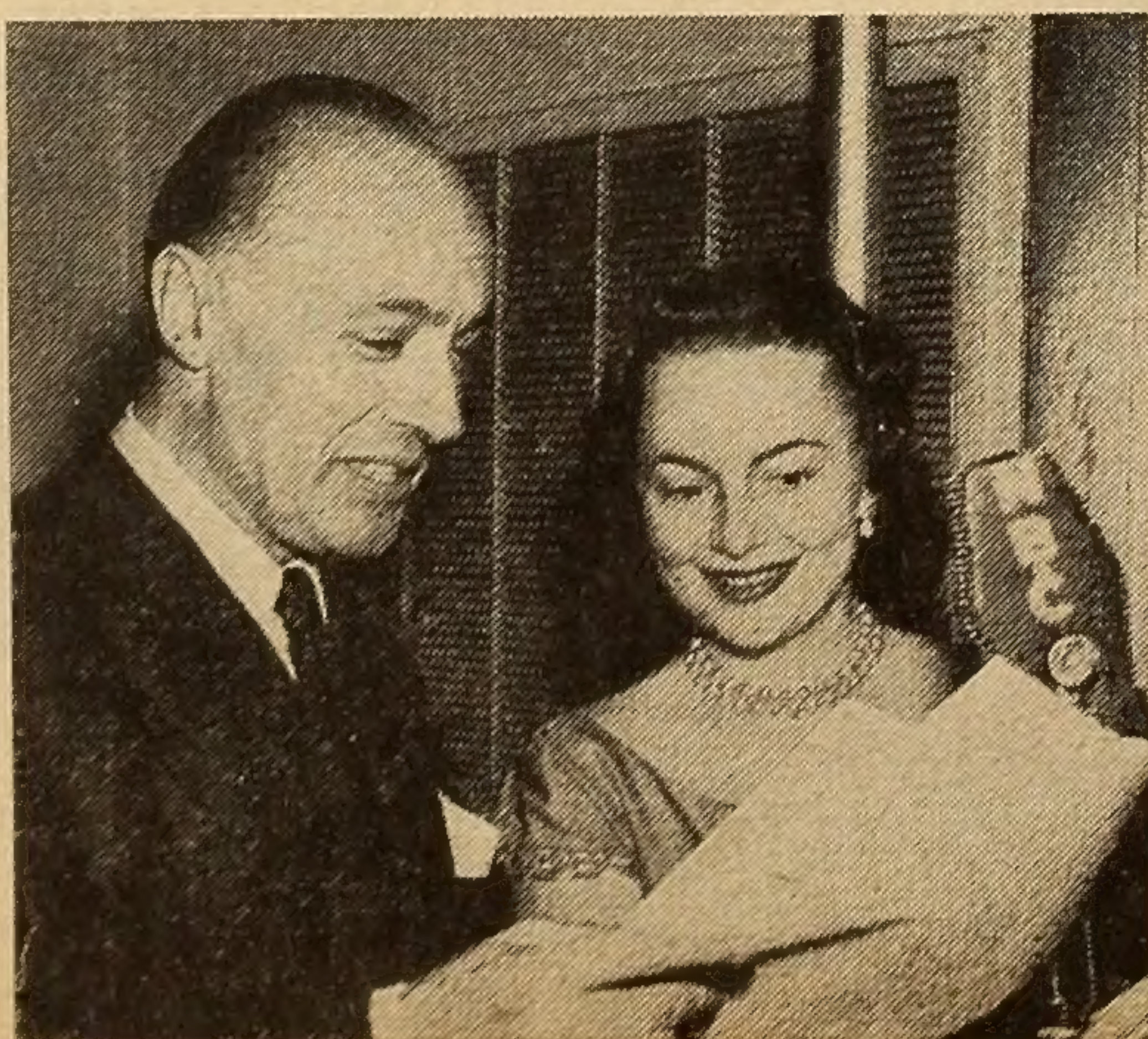
What Hollywood Itself Is Talking About!

By Lynn Bowers



Deborah Kerr, Bob Taylor explore the city of Rome while on location for "Quo Vadis."

Acting together for Screen Guild Players are Olivia de Havilland and Charles Boyer.



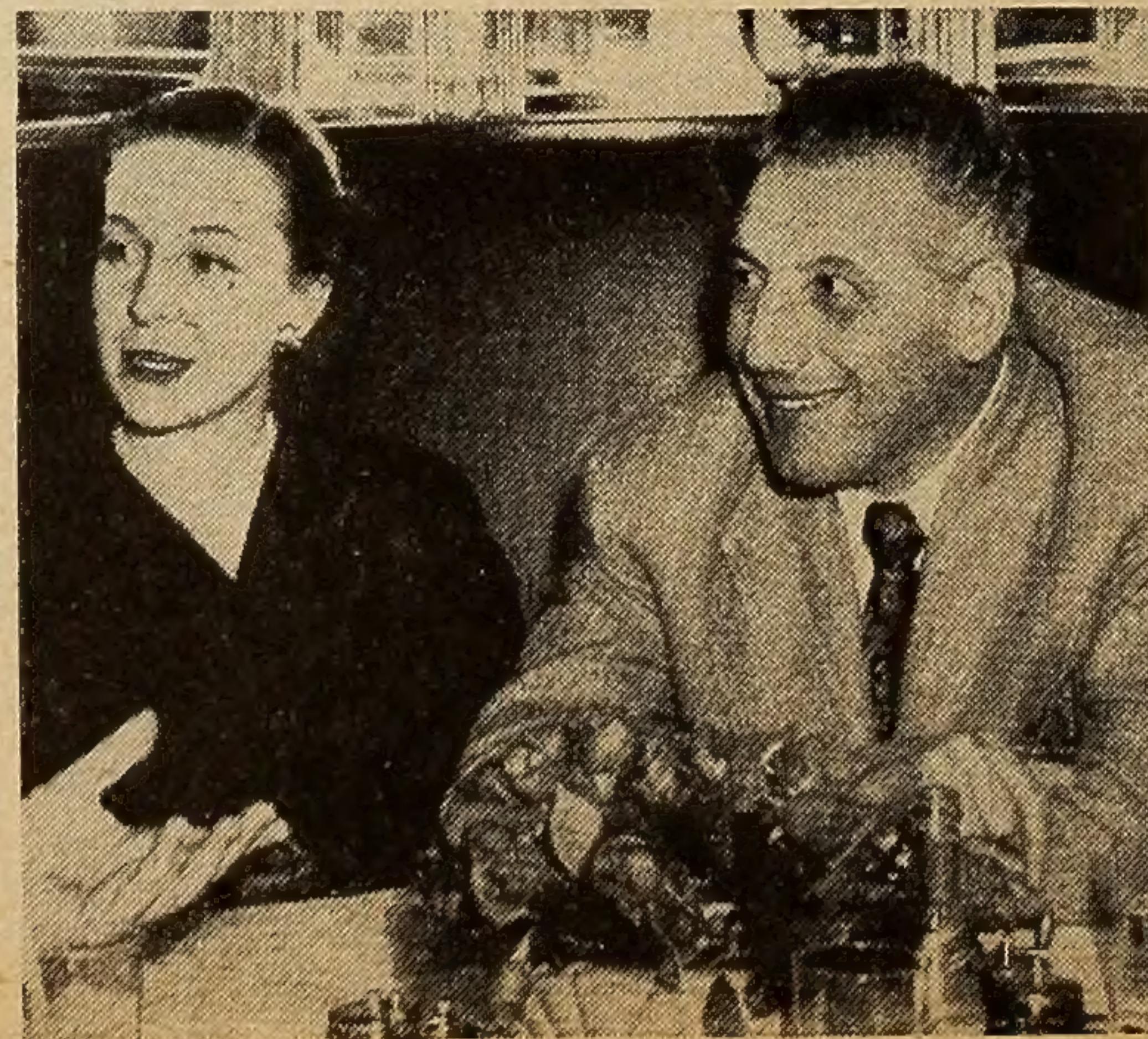
HOLLYWOOD is still gabbing about: the dignified handling of the Elizabeth Taylor-Nick Hilton wedding—quite a landmark in filmtown history, when an event of this kind usually is the signal for a lot of bad behavior from a few over-enthusiastic spectators. Some fans naturally were disappointed because they had to view the glammer couple from a distance but on the whole everyone behaved quite well.

'Nuther big event was Dinah Shore's first local night club appearance—at the Ambassador Hotel's famed Cocoanut Grove. That Dinah is one of the best loved personalities around these parts was amply demonstrated by the fabulous turnout of her famous friends and admirers. The li'l gal from the South could have stayed on at the Grove forever and kept the customers coming in like the waves of the ocean.

Trust that rugged individualist Paul Douglas to pull the unexpected. He and his bride, Jan Sterling, had barely announced their engagement—marriage date indefinite, they said—before they up and tied the knot. Shortly after they surprised Hollywood, the happy pair were unhappily separated—Paul went on a New York location for 20th's "14 Hours" while Jan had to stay here for Paramount's "A Relative Stranger."

(Please turn to page 8)

Ezio Pinza, with his wife at the Stork Club, before leaving for Hollywood and film work.



Hit the laff-trail, pardner...

HOPE is whooping it up
in the wild,
wild west!

Meet the man who's going
to teach the West manners!

And the things he's gonna
learn from Lucille...you won't
find anywhere in books!

Paramount's
hilarious successor to
"The Paleface"!

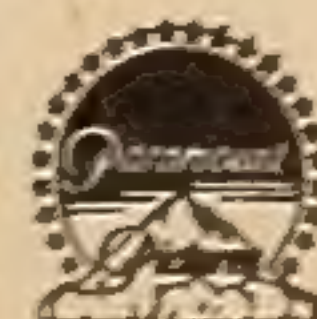
Fancy Pants

Color by
Technicolor

BOB
tops his
"Buttons and Bows"
records singin'
these new
hit tunes:
"HOME COOKIN"
"FANCY PANTS"

Starring
BOB HOPE
AND
LUCILLE BALL
with
BRUCE CABOT · JACK KIRKWOOD

Produced by
ROBERT L. WELCH · GEORGE MARSHALL
Screenplay by Edmund Hartmann and Robert O'Brien
Based on a Story by Harry Leon Wilson



Good, Good, GOOD... this Deodorant News!

New finer Mum more effective longer!



**NOW CONTAINS AMAZING NEW
INGREDIENT M-3—THAT PROTECTS
AGAINST ODOR-CAUSING BACTERIA**

New Protection! Let the magic of new Mum protect you—*better, longer*. For today's Mum, with wonder-working M-3, safely protects against bacteria that cause underarm perspiration odor. Mum never merely "masks" odor—simply doesn't give it a chance to start.

New Creaminess! Mum is softer, creamier than ever. As gentle as a beauty cream. Smooths on easily, doesn't cake. And Mum is non-irritating to skin because it contains no harsh ingredients. Will not rot or discolor finest fabrics.

New Fragrance! Even Mum's new perfume is special—a delicate flower fragrance created for Mum alone. This delightful cream deodorant contains no water to dry out or decrease its efficiency. Economical—no shrinkage, no waste.



Mum's protection grows and GROWS! Thanks to its new ingredient, M-3, Mum not only stops growth of odor-causing bacteria—but keeps down future bacteria growth. You actually build up protection with regular exclusive use of new Mum!

Now at your cosmetic counter!

New **MUM**
cream deodorant

A PRODUCT OF BRISTOL-MYERS



Stork Club diners are Hedy Lamarr and her beau, Herbert Klotz, Jr., N. Y. socialite.

About the most exciting set the film colony has seen for many moons is the one for RKO's "His Kind Of Woman." Bossman Howard Hughes must have given with the lavish budget. It's a complete Summer resort with cabanas, bungalows, and a for-real swimming pool. Director John Farrow threw a party there and most of the guests were clamoring to make reservations for a long stay. This atmosphere, lush though it is, must appeal to Bob Mitchum, who has never been one to hold back with the wisecracks. Tim Holt, in his first dude role, was a-braggin' about how smart his Austrian horse, Florian, is. Says Tim, his four-footed pal can execute 134 different maneuvers on command. Mitch drawled that he allowed that was about 130 more than some actors he knows could do and effectively silenced Tim with, "If that horse is so smart, why doesn't he ride you?" Bob also has one of those gruesome false noses that would make Cyrano de Bergerac look like a dreamboat and he's forever scaring visitors away.

—O—

Bob and his co-star, Jane Russell, have a ball together bragging about which one of their houses is the farthest from being furnished. Both have taken years, seemingly, to equip. In fact, neither one thinks the job will ever get finished. Jane, by the way, has three songs in this picture and has come out with her second record al-

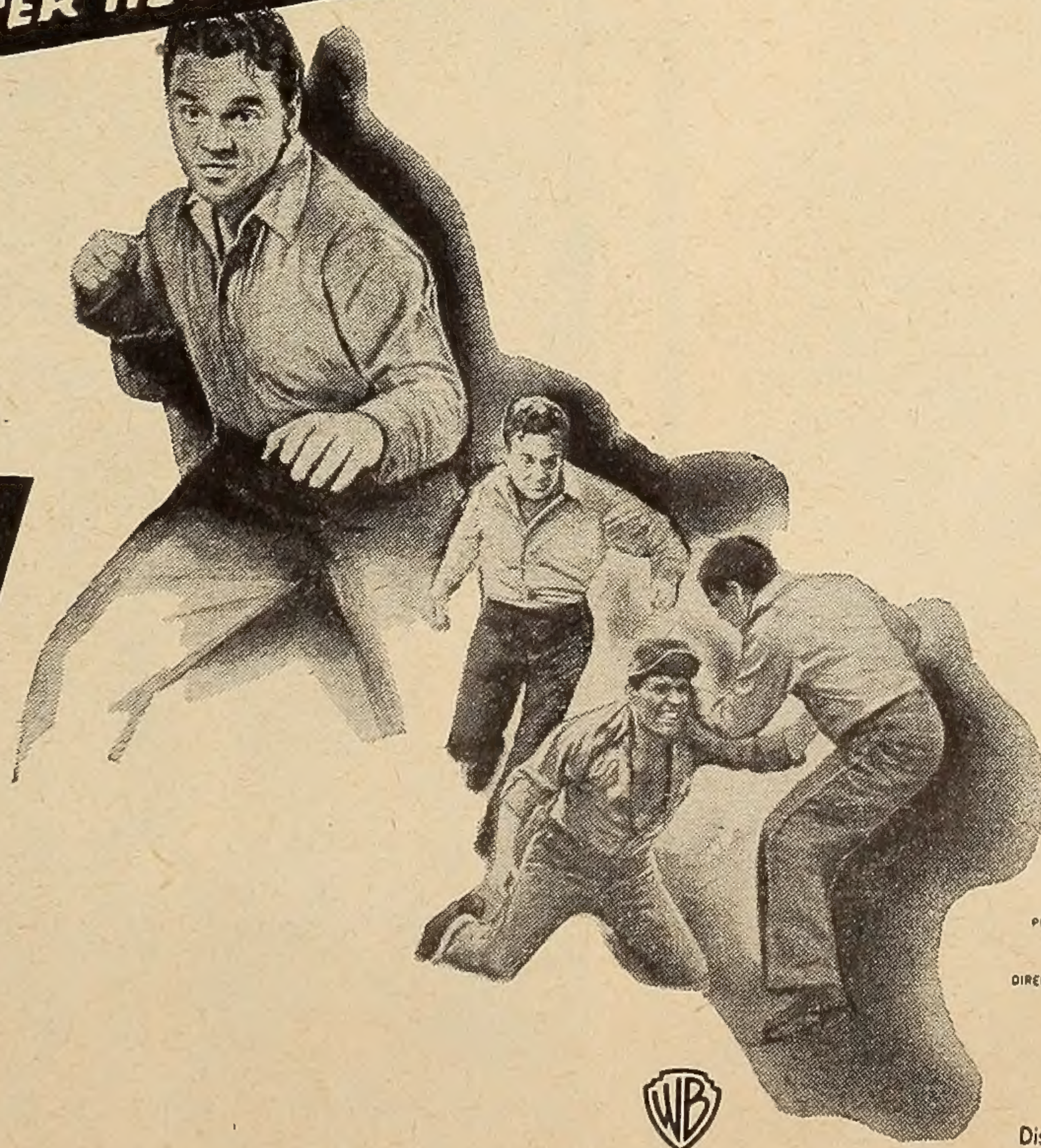
Two renowned conversationalists, Elsa Maxwell and Clifton Webb, at Romanoff party.



**JAMES
CAGNEY
MAKES
LOVE
TO
DANGER
IN
"KISS
TOMORROW
GOODBYE"**



AS 'KILLER' COTTER HE'S EVEN HOTTER THAN IN 'WHITE HEAT'!



ALSO STARRING
BARBARA PAYTON
HELENA CARTER
WARD BOND

LUTHER ADLER BARTON MACLANE

PRODUCED BY WILLIAM CAGNEY

DIRECTED BY GORDON DOUGLAS

Screen Play by Harry Brown
From Horace McCoy's "Kiss Tomorrow Goodbye"

A CAGNEY Production

Distributed by WARNER BROS.



PRESENTED BY **WARNER BROS.**

Be Sure of a Wave
that flatters you!



You can be sure and safe
—no marks or discoloration
when you use ...

CALO Smarties CURL CLIPS

GUARANTEED SAFE—with any type of home permanent you choose. Made of aluminum—Smarties will not rust, will not mark or discolor any shade of hair, regardless of the type of wave or curl used. Without assistance, you can easily and quickly set your own waves or curls with a professional touch.



**"BUY THE CLIP WITH
THE RUBBER HINGE"**

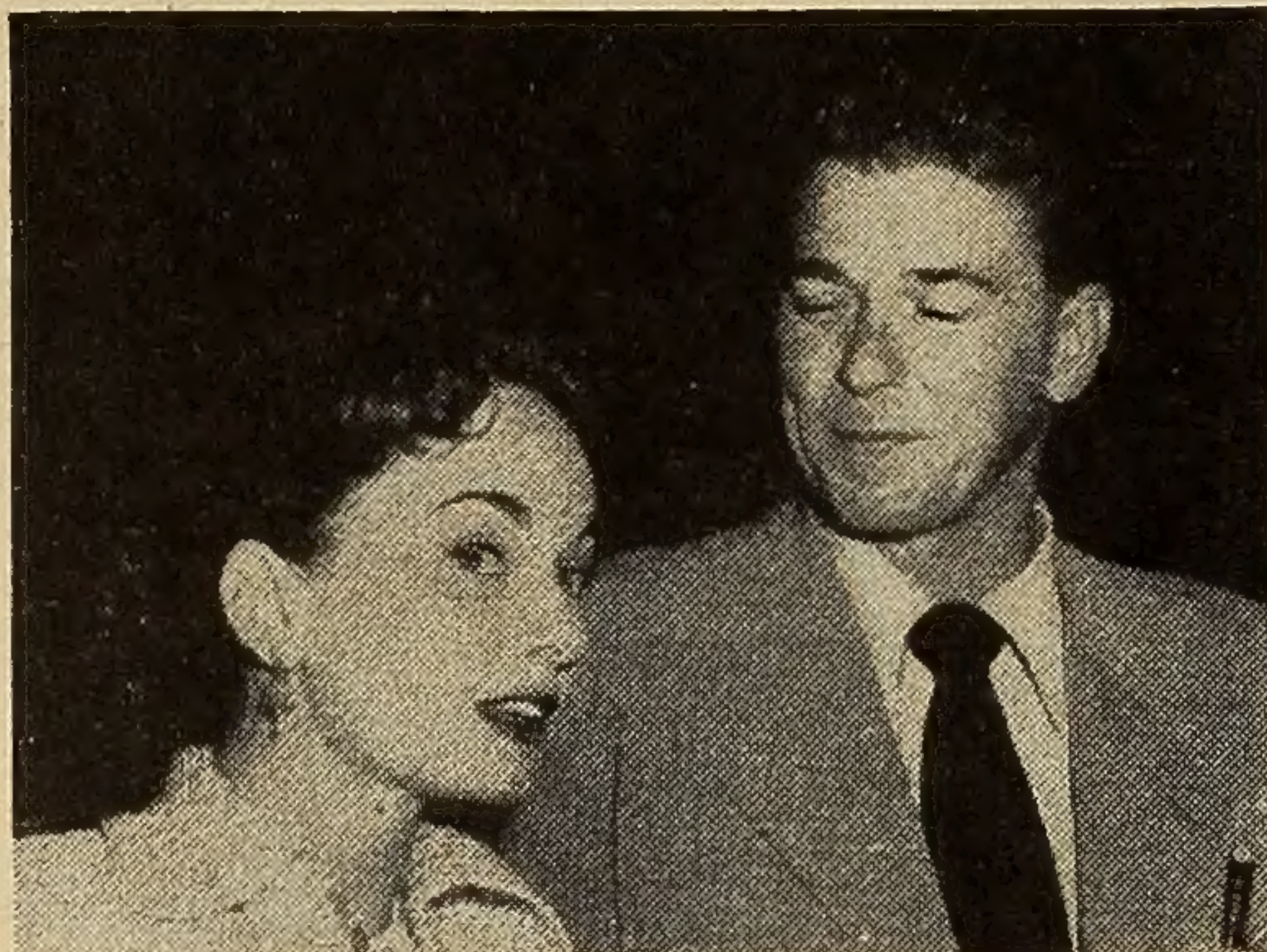
ASK FOR CALO TODAY!

CALO COMPANY, L. I., N. Y.

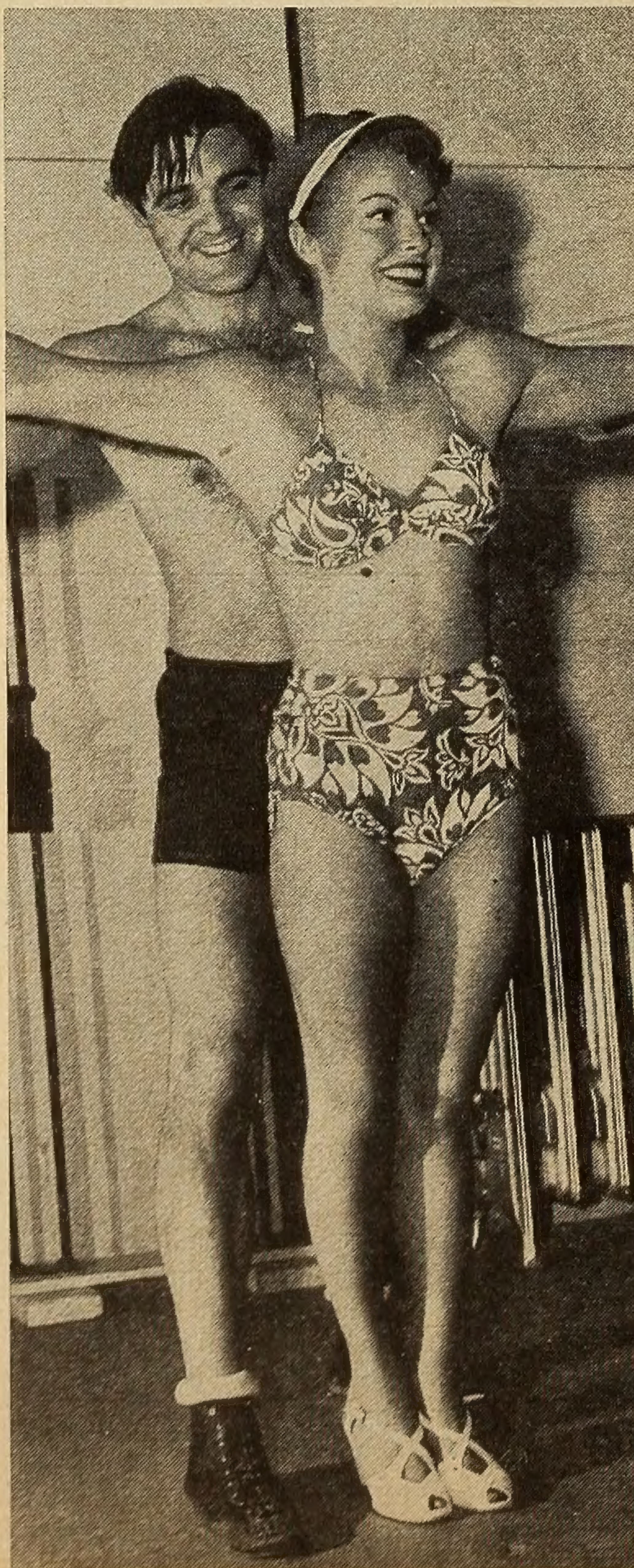
Right: Franchot Tone and his attractive dinner date, Diane Garrett Muntz, revelling in each other's society at Ciro's.



Below: Ann Blyth, one of U-I's greatest assets, at that studio's premiere of "Louisa" with a smiling Ronald Reagan.



Warner Brothers' studio gym gets a workout from French Gaby Andre and Steve Cochran.



bum. Also, she's been interested in helping paraplegic veterans get proper housing. She got together with Mac Johnson, the art director who dreamed up the fabulous "His Kind Of Woman" set, and got him to design special architectural plans for the wheel-chair boys. The houses include special stair inclines, the proper kind of doors, light switches, etc. Through their own organization, the paraplegics can have these plans for free. Nice going.

—O—

Cowboy Holt was a little bothered about playin' a kinda skunky city dude in "His Kind Of Woman" because of his kid fans holding him up as a non-smoker, non-drinker example, but then he decided that when they see him in a business suit they'll know he's just kiddin'.

—O—

Vincent Price, also in the picture (wotta cast!), was full of plans to send 150 most representative pieces of his art collection on a tour of schools and colleges around the country. He recently acquired a carved Chinese figure of the Han Dynasty which dates back to 200 (Please turn to page 16)

Advertisement

ARE YOU lovely...
OR LONELY?

SEE PAGE 17

Dick Haymes making "Saint Benny The Dip" in N. Y., with wife, Nora, at Plaza Hotel.



The Admiral was a Lady but she taught
these ex-GI's maneuvers they'll never forget!!!

it's early in a wonderful sort of way!



ALBERT S. ROGELL AND JACK M. WARNER
PRESENT

EDMOND O'BRIEN
WANDA HENDRIX

in
The Admiral
was
A Lady

All about
the ex-Wave
with no place
to go...
and the guys
who helped her
get there...

fast!

"Where's
Henry!!"



with
RUDY VALLEE

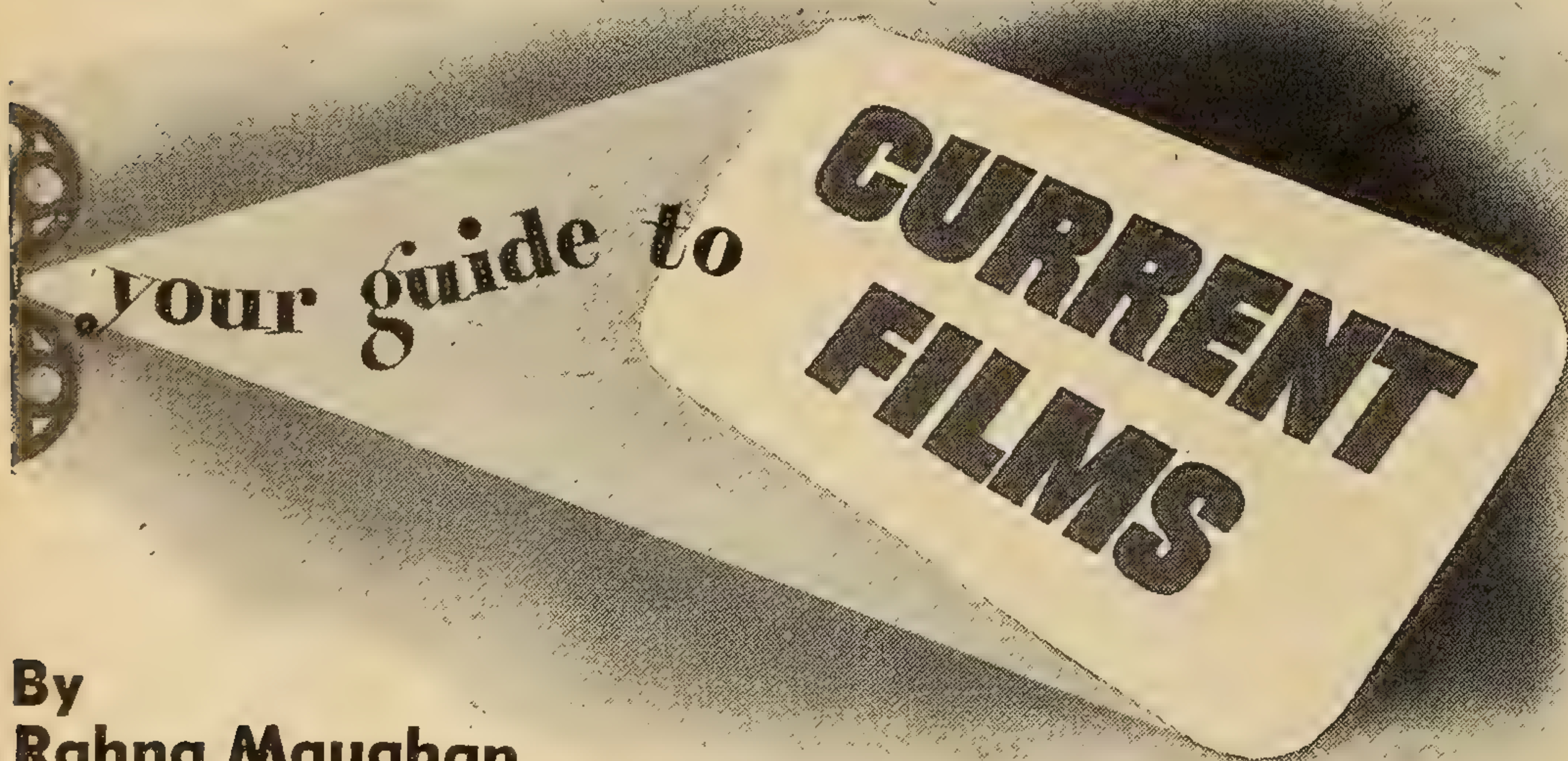
Johnny Sands • Steve Brodie • Richard Erdman • Hillary Brooke • Richard Lane • Produced and Directed by ALBERT S. ROGELL • Co Producer Edward Lewis • A Roxbury Production • Released thru United Artist



Left: Betsy Drake and Edmund Gwenn in "Pretty Baby," Warners' hilarious comedy about the advertising business. It's laugh-a-second filmfare.



Right: Richard Widmark, Paul Douglas and Waller Fowler, Jr., in "Panic In The Streets," suspense-packed thriller of possible nationwide plague.



By
Rahna Maughan

Panic In The Streets

20th Century-Fox

WHEN an autopsy on an unidentified murdered man discloses that the victim was also infected by a deadly and highly contagious disease, U.S. Public Health Service doctor Richard Widmark realizes the city and possibly the entire country will be stricken by plague unless the murderer is found. With only the slimmest of clues to trace the last movements of the dead man, Widmark and Detective Paul Douglas have a matter of hours in which to stop wholesale death. Furthermore, should the discovery reach the public, Widmark knows people would flee the city and along with them might be the killer and others who have already been infected. A tough assignment in every respect, the outcome of this suspense-packed thriller is as exceptional as the picture itself—and it's a toss-up as to which is more terrifying, the plague or newcomer Jack Palance.

Pretty Baby

Warner Brothers

MERRY mayhem begins via advertising agency file clerk Betsy Drake when she thinks up a way to be sure of a seat in crowded subways. Through this scheme Betsy inadvertently meets baby-foods tycoon Edmund Gwenn and he takes a fatherly shine to her. Gwenn, the most important client Betsy's bosses, Dennis Morgan and Zachary Scott, have, manages to keep his identity from her, but lets Morgan and Scott know he wants Betsy treated right.

Honorable though Gwenn's intentions might be, Morgan and Scott are inclined to view the relationship with a more sophisticated eye. So, bewildered Betsy finds herself in a slick job plus getting the devoted attention of both her bosses. There's a *baby* involved, of course, but it wouldn't be fair to spoil the fun with any more clues. A superb comedy about super people.

"The Next Voice You Hear. . ."

MGM

IN OUR confused times, this comes as a steadying reminder that faith above

James Whitmore, Nancy Davis and Gary Gray as the family in "The Next Voice You Hear . . ."



all else can conquer fear. Unusual, yet told with simplicity, the story centers on an average American couple. *Joe and Mary Smith*, played by James Whitmore and Nancy Davis, are suddenly and drastically forced, along with the rest of the world, to revalue their lives and everything else which they took for granted. Not a preachy picture by any means, this should be shown behind the Iron Curtain; then perhaps a lot of the world's unhappiness would be cured.

Duchess Of Idaho

(Technicolor)

MGM

SPRIGHTLY semi-musical with Esther Williams and Van Johnson. Esther, in order to help Paula Raymond hook her boss, John Lund, pursues playboy-financier Lund to Sun Valley. The object being to get Lund so sick of predatory females, he'll discover how wonderful secretary Paula is. En route to the resort, Esther meets bandleader Van, but she hasn't time for a romance of her own. Then, because she's only human, she succumbs to the Johnson campaign. How to keep a real romance alive and a phoney one smouldering until Paula can fan it into a blaze, is a full-scale headache and poor Esther almost louses everyone up for fair. Gay, colorful fun with guest appearances by Red Skelton, Lena Horne and Eleanor Powell.

Van Johnson and Esther Williams in "Duchess Of Idaho," sprightly Technicolor musical.



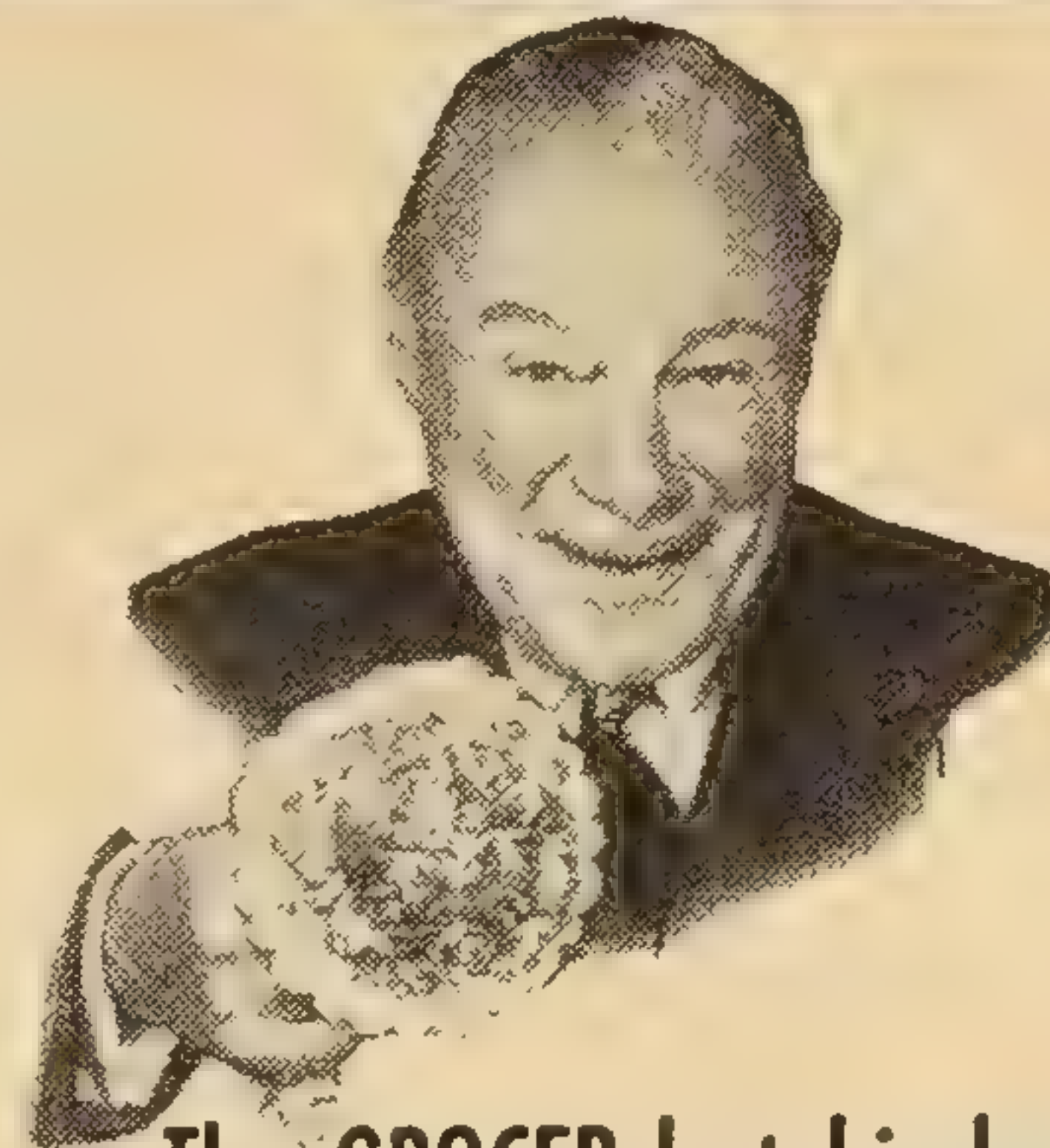
the FUNNIEST thing that ever happened to a family!



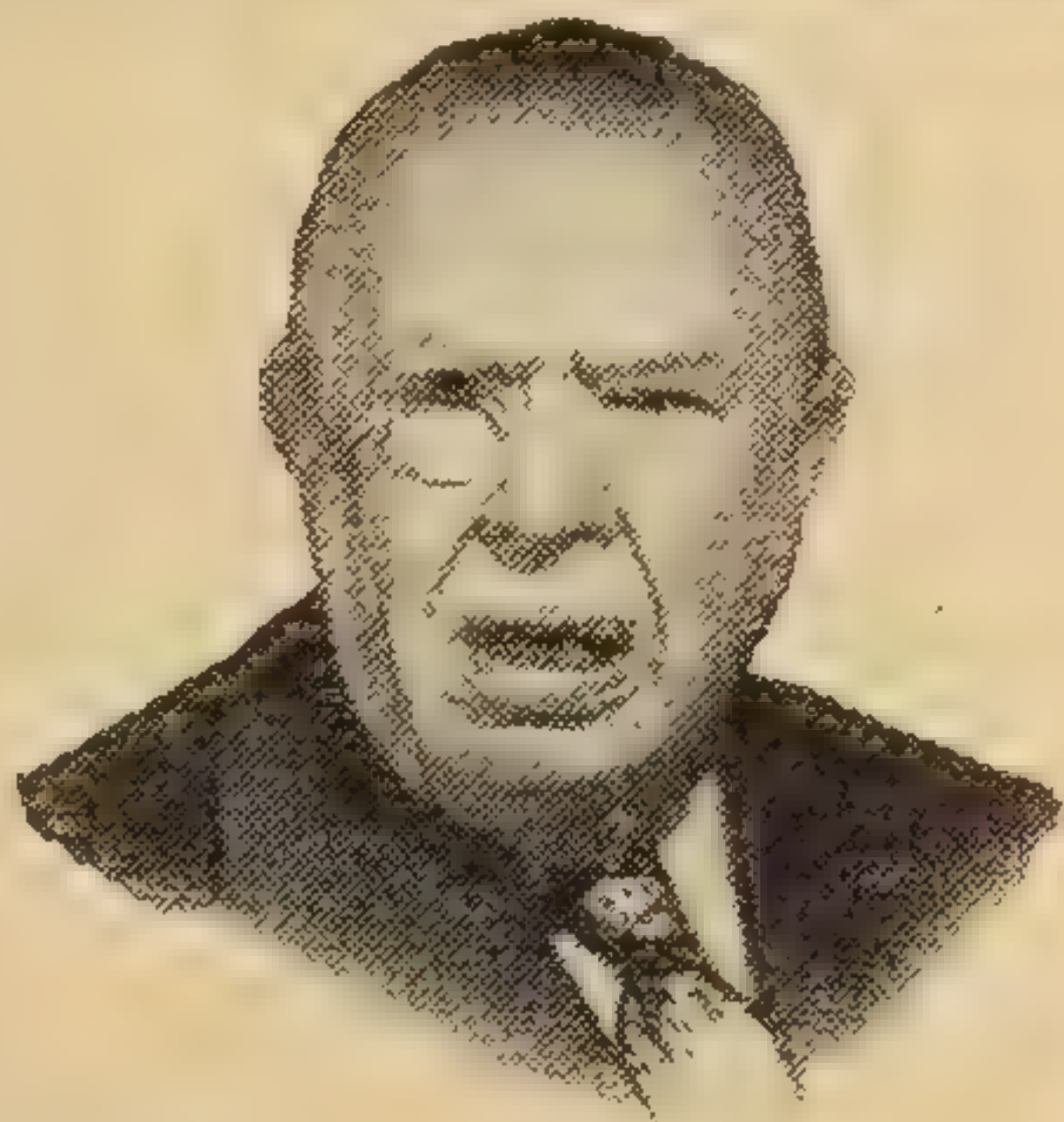
POP lost his vice-presidency!



MOM lost her peace of mind!



The GROCER lost his heart!



The TYCOON lost his shirt!



SISTER lost her boy friend!



GRANDMA lost her manners!



SONNY lost his appetite!



The BOY FRIEND lost his voice!



The MAID lost her patience!

all because of

Louisa

A UNIVERSAL-INTERNATIONAL PICTURE

From the Company that
gave you such comedy hits
as "THE EGG AND I,"
"FAMILY HONEYMOON,"
and "FRANCIS."

"THE WHOLE
FAMILY'S
NUTS!"



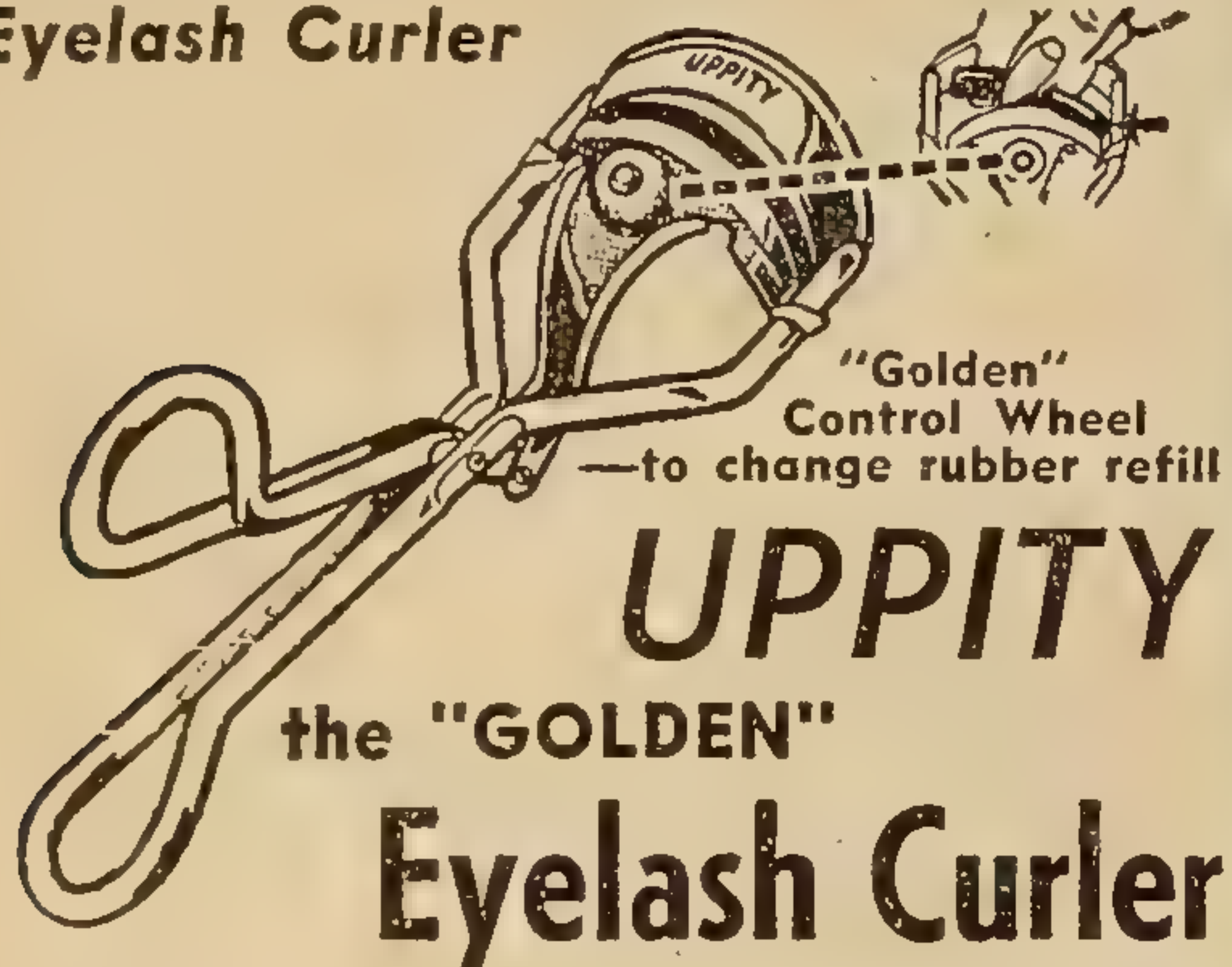
Starring

Ronald REAGAN · Charles COBURN · Ruth HUSSEY · Edmund GWENN · Spring BYINGTON

with
Piper LAURIE · Scotty BECKETT

Story and Screenplay by STANLEY ROBERTS · Directed by ALEXANDER HALL · Produced by ROBERT ARTHUR

UPPITY is the World's
Greatest and Most Beautiful
Eyelash Curler



UPPITY
the "GOLDEN"
Eyelash Curler

In only a few seconds be irresistible—use UPPITY for enhancing beauty to your eyes for that buoyant and young "wide awake" look.

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\$1.25 Value

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with 2 Extra Refills Free

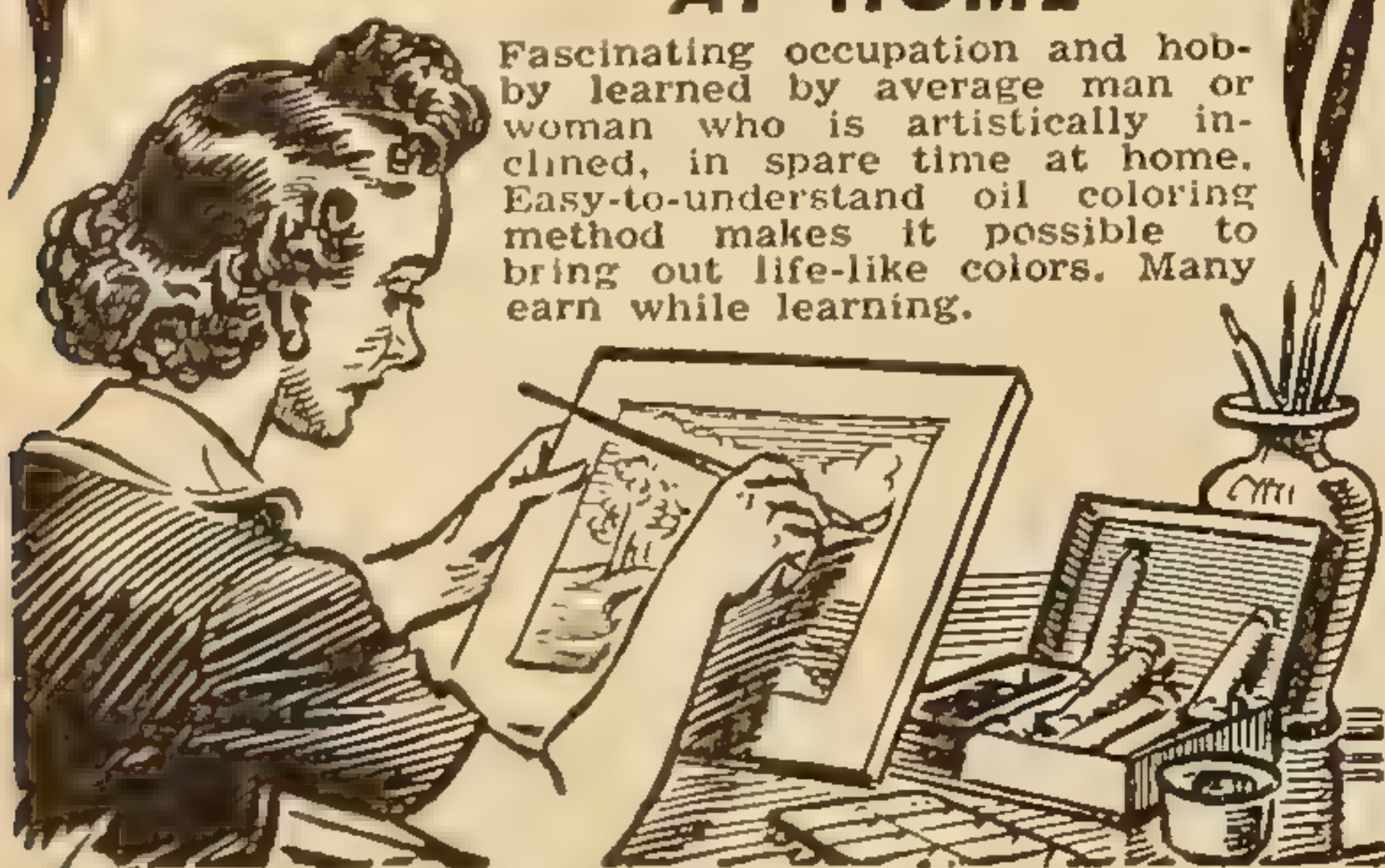
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Easy to Learn... Our practical instruction shows you how to do beautiful work. No previous training is needed, nor is it necessary to do any drawing or sketching. Find out how those with natural talent can be trained to color their own photographs and those of their friends and, when experienced, seek work for studios, stores and others.

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711 Ocean Drive

Columbia

BOOKIES and gambling syndicates have always been a thorn in the side of law enforcement. This shows the illegal side of horse-racing, step-by-step, from the time Edmond O'Brien gets a peek at big-time gambling until he's on the top of the heap with no place to go. A smart operator, once he's in, it doesn't take long for O'Brien to control the bookies in his territory. He does so well that he attracts the attention of nationwide syndicate boss Otto Kruger, who wants in on the O'Brien profits. Where Kruger fails, Joanne Dru succeeds in getting O'Brien to join the syndicate. From then on, it's murder and double-cross across the board.

Louisa

Universal-International

YOUTH and romance go together like soda pop and hamburgers, but old age and romance are more closely compared to champagne and caviar. So the latter applies to Spring Byington, Edmund Gwenn and Charles Coburn, as they romp through quite an unusual triangle. Miss Byington, the widowed mother of Ronald Reagan, is in a dither trying to select between Gwenn and Coburn. Before she makes her choice, however, love-struck rivals Gwenn and Coburn cavort and carry on with such vigor as to put any teenager to blushing. The only sour note in the proceedings is that all the younger folks concerned are rather dull stinkers—and shame on them! No understanding!

The Happy Years (Technicolor)

MGM

FOR some strange reason school days are usually recalled with a fond chuckle and wistful memories—yet, at the time they were taking place, the feeling was anything but fond! Look at Master Dean Stockwell! A smart-aleck, he was booted out of nearly every school for *young gentlemen*, then he went to Lawrenceville. There, not only were the other lads bigger than he, but twice as sharp. Dean absorbs a good deal of physical pounding before he's accepted by his fellow-students; and a combina-

Unsavory looking Macdonald Carey and calculating Hedy Lamarr try to outsmart crack-shot Ray Milland in "Copper Canyon."

Dancehall girl Shelley Winters finds bullet ridden body of Charles Drake, her fiance in "Winchester 73," Universal-International's super Western thriller.



tion of flapjacks, football and flim-flam cinches his place within Lawrenceville's hallowed walls.

Winchester 73 (Technicolor)

Universal-International

REVENGE at best is a vicious way of evening the score, and the grimness of this situation is heightened even more as James Stewart tracks down his brother, Stephen McNally. The feud had been going on between the brothers since McNally shot their father in the back, and becomes further intensified when McNally steals a prize Winchester rifle from Stewart. Robust and rugged, this also has an Indian raid, a bank holdup, and Shelley Winters, Dan Duryea, and Mil-

Trouble looms ahead for Edmond O'Brien in person of Joanne Dru in "711 Ocean Drive."





Life in a boys' school is anything but happy for Dean Stockwell in "The Happy Years."

lard Mitchell lending some capable assists.

My Friend Irma Goes West

Paramount

WHAT could be a better start to this sort of thing than an escaped lunatic, who thinks he's a movie producer, swooping down on Marie Irma Wilson, Diana Lynn, John Lund, Dean Martin and Jerry Lewis? The peculiar gentleman promptly signs Dean to a Hollywood contract, and not knowing any better, the five friends go into hock to finance the trip out West. In Albuquerque, N.M., the horrible truth is learned. At that point, Lund also becomes a crooked roulette wheel operator—not that he wants to—and *Irma* gets kidnapped by some gangsters. The highlight of all this wackiness is Jerry Lewis, natch, and when he teams up with a chimpanzee named Pierre, you've seen everything!

Love That Brute

20th Century-Fox

BIG, tough racketeer Paul Douglas falls for a nursemaid, Jean Peters. A man of quick-trigger decisions, Paul decides to hire Jean to take care of his children. So what? So Paul ain't got no kids! He's a bachelor with a mansion full of gunmen and is usually awakened
(Please turn to page 70)

Corinne Calvet and Dean Martin add to the excitement in "My Friend Irma Goes West."



ESTHER WILLIAMS, co-starring in Metro-Goldwyn-Mayer's Technicolor Musical "PAGAN LOVE SONG"

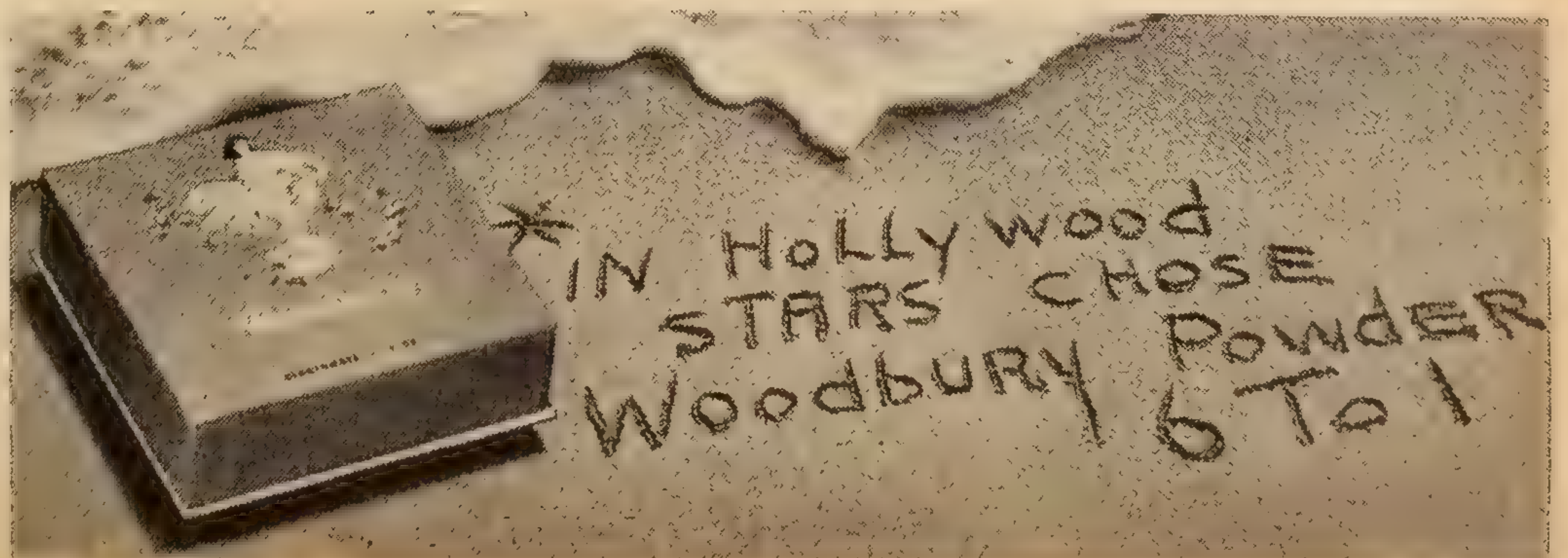
Don't look now...

You're at Malibu Beach, near Hollywood, when your eyes stumble on a beauty to rival Esther Williams! It is Esther Williams with Ben Gage! Lucky her head is turned. You can see she's as beautiful as Technicolor insists. Psst, Esther knows you're staring! Her complexion is glowingly groomed with Coquette, exciting new golden rachel shade of satiny Woodbury Powder.



there's
Esther Williams ...

Esther is one of the Hollywood stars who chose Woodbury Powder 6 to 1 in response to a recent survey.* A unique ingredient in Woodbury Powder gives the smoothest, satiny finish. No "powdery look"! Magically warm, infinitely fine in texture, enchantingly fragrant, it clings for hours! 8 heavenly shades glorify every skin type. 15¢, 30¢, \$1.00, plus tax.





No sad songs for beauty-alert women, who value and strive to preserve the petal-fresh complexions of youth. They've discovered VIT-A-CREAM . . . a genius-blend of oils and vitamins scientifically formulated to cleanse . . . to nourish . . . to enhance. Here, at last is a facial "health cocktail" designed to give a long, long lease on loveliness. Not only does it contain Carotene (Vitamin A) and Wheat Germ Oil (Vitamin E) whose tonic action helps revitalize the natural color and texture of your skin . . . but also * Resterol to provide the precious moisture your skin needs to retain its suppleness.

Stop dreaming away weeks, months, years wishing you could do something about your complexion. Balance your beauty diet with Orjene's VIT-A-CREAM. You'll be pleased with the new loveliness of your complexion especially when compliments start coming your way.

VIT-A-CREAM



FREE TRIAL! Try the new miracle working VIT-A-CREAM (Four Purpose) for 7 days and judge for yourself. Unless you are satisfied with VIT-A-CREAM's beneficial effect on your skin, return the partly used jar and your money will be refunded.

First prize GOLD MEDAL awarded by the Society of International Sciences, France, for Quality, Purity and Effectiveness.

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SENT ON APPROVAL

What Hollywood Itself Is Talking About!

Continued from page 10

B. C. and also took off on an exploring trip to Mexico to see what interesting ancient numbers he could pick up down there. This is one boy who takes his art seriously.

When the Princess Irene Ghika, Errol Flynn's heart, blew into town she stirred up quite a social storm. Also, she met Errol's kids, his former mother-in-law, Mrs. Margaret Eddington, and was quite properly chaperoned by Errol's parents. The Flynn has a dandy nickname for his Princess. He affectionately calls her "The Geek!"

That wandering boy, Ty Power, shore felt like a yokel in Manila when he was invited by some of the residents to play the Lizard Game. Seems this game is popular at stag dinners. A lizard is let out of a darkened box on the table, whereupon he starts crawling toward one guest or another. Whoever Mr. Lizard chooses gets to pay the check. Ty got stuck with the tab four times before he discovered the con gimmick. All the Manila contingent were wearing white clothes. Ty was dressed in dark ones. The lizard crawled to him, looking for a dark place to hide. Some fun, eh, Kid? Mrs. P. couldn't stand the hot, steamy climate of the Philippines and went to Hong Kong, thence to England, where Ty joined her.



Joan Fontaine and Dana Andrews just before a Radio Theatre broadcast. Her next film is "Born To Be Bad"; he will be seen in "Edge Of Doom."

A three-way discussion is held by Ruth Roman, Robert Rossen and Brod Crawford at the Screen Directors Guild party at Beverly Hills Hotel.



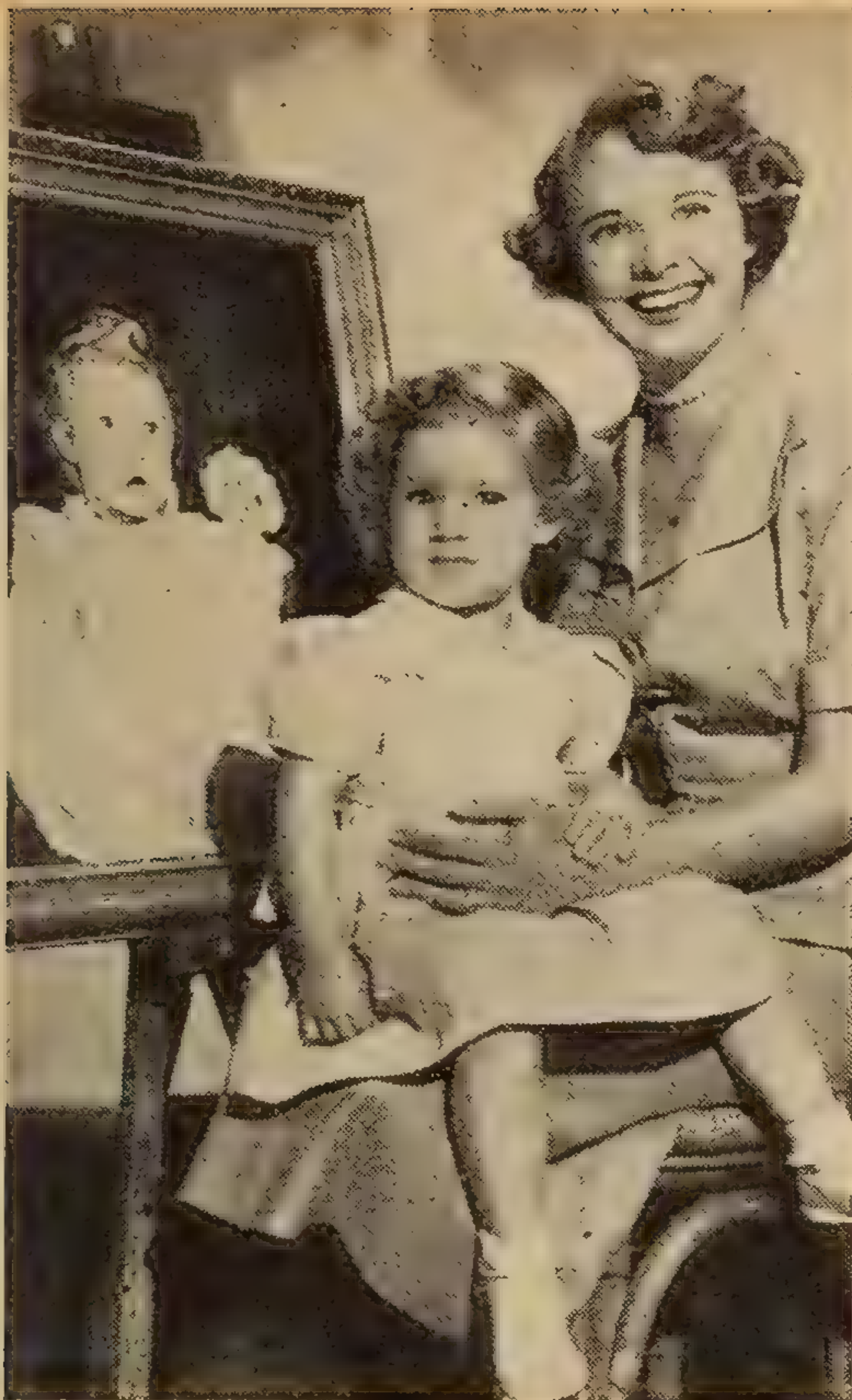
Photographers snap some Crosby leg art as Bing returns to N. Y. on Queen Elizabeth.

Dottie Lamour's trek to London and her appearance at the famous Palladium were, to put it mildly, an unqualified success. Miss L. didn't even think about taking a sarong along but, on her arrival, she was besieged with questions concerning the sexy garment. Upshot was that she borrowed a hunk of material and had a dressmaker whip one up. Needless to say, this was really the sensational part of her act.

Joan Crawford spent several nights on the couch in her dressing room just before she finished "Harriet Craig" at Columbia. Some of her five kids came down with the mumps! And Doris Day was scared to death when she heard Gordon MacRae's kids had the measles. D. and G. are in "Tea For Two" together and Doris figured she might carry this ornery disease back to her young son.

Gordon's purty wife, Sheila, who gave up her own career when they were married, is about to launch into the production field with Joy Orr, daughter of





Mona Freeman shows off portrait she painted of her daughter, Mona Jr., now almost three.

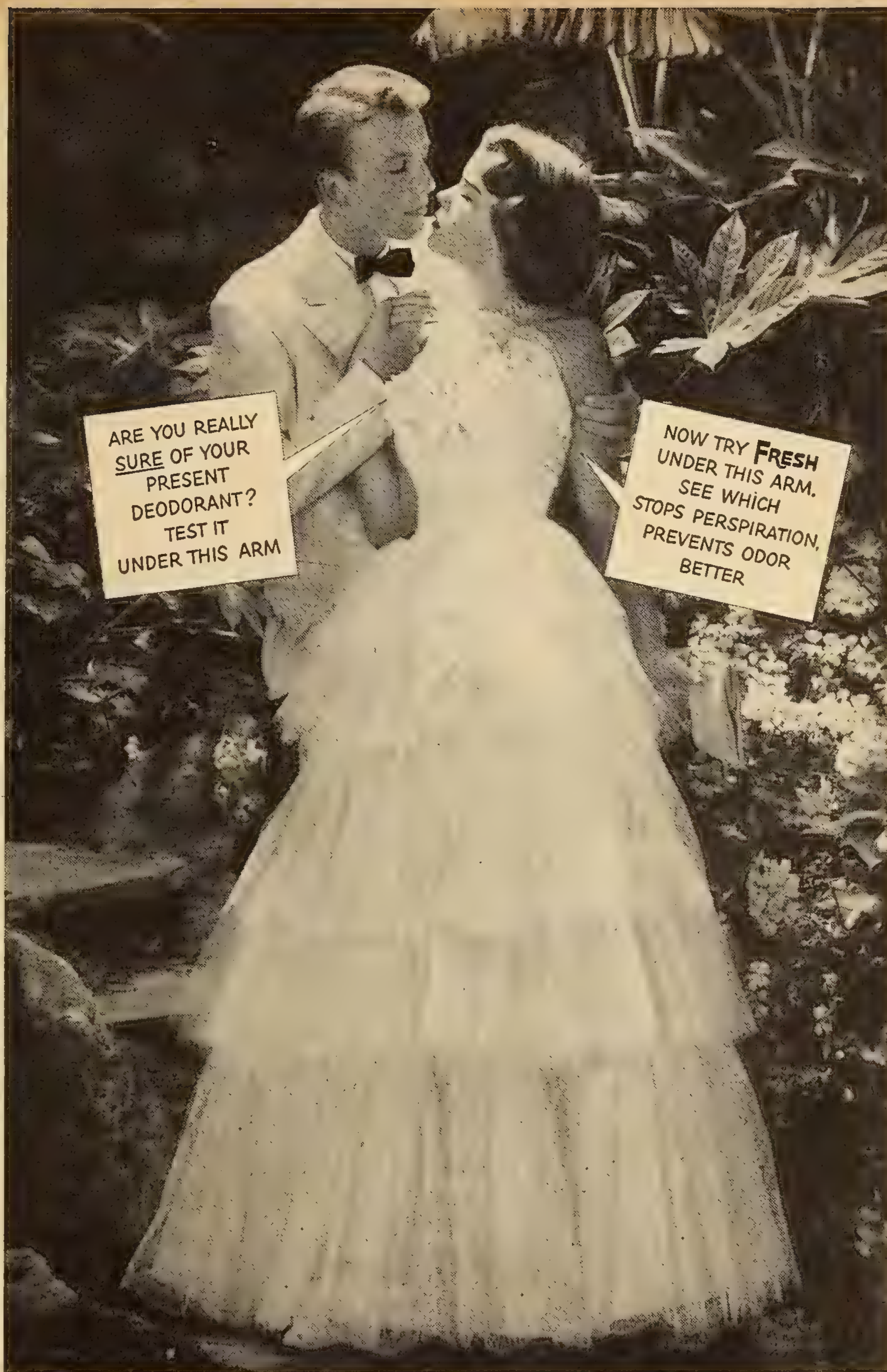
the Jack Warners. The two gals are hoping to put on a musical, with a completely unknown cast, that will score the same kind of success Bill Eythe's "Lend An Ear" enjoyed.

—O—

No one in Hollywood was more surprised than the expectant parents, June Allyson and Dick Powell, when they learned they were expecting. They'd planned to adopt another child when the good news came. This flipped the plans for little Junie to do "Royal Wedding" with Fred Astaire on account of the too-strenuous dance routines. So Jane Powell will play the role instead. However, the picture won't go into production just yet because Jane is also expecting a visit from the long-legged bird, but since her baby will arrive before June's she'll be able to return to work that much sooner.

(Please turn to page 72)

England-bound to make a film, Cesar Romero visits the Stork Club with Betty Furness.



Are you always Lovely to Love?

Suddenly, breathtakingly, you'll be embraced . . . held . . . kissed. Perhaps tonight.

Be sure that you are always lovely to love; charming and alluring. Your deodorant may make the difference. That's why so many lovely girls depend on FRESH Cream Deodorant. Test FRESH against any other deodorant—see which stops perspiration . . . prevents odor better! FRESH is different from any deodorant you have ever tried—creamier, more luxurious, and really effective!



For head-to-toe protection, use new FRESH Deodorant Bath Soap. Used regularly, it is 20 times as effective as other type soap in preventing body perspiration odor, yet mild and gentle.



MAN-BAIT!

*Trouble never
came in a
more desirable
package!*

The rare
and racy
adventures
of a female
savage in a
jungle of intrigue!

JOAN FONTAINE
ROBERT RYAN · ZACHARY SCOTT
in
"Born to be Bad"

and **JOAN LESLIE · MEL FERRER**



Produced by Robert Sparks • Directed by Nicholas Ray • Screenplay by Edith Sommer

NEWSREEL



The Pecks return from England on Queen Elizabeth—Greg, his wife, Greta, Jonathan, 5½, Stephen, 3½. Greg made "Captain Horatio Hornblower" over there.



Unpredictable Peter Lawford dining at Felix Young's with Michele Farmer, the daughter of Gloria Swanson



Dan Dailey and his wife, with Dan's agent, Al Malenick, at Ciro's. Dan's currently in "My Blue Heaven."

Dick Powell and his wife, June Allyson, who's expecting the 3rd, with Edgar Bergen at the Beverly Hills Hotel. The Powells are both in "H..."

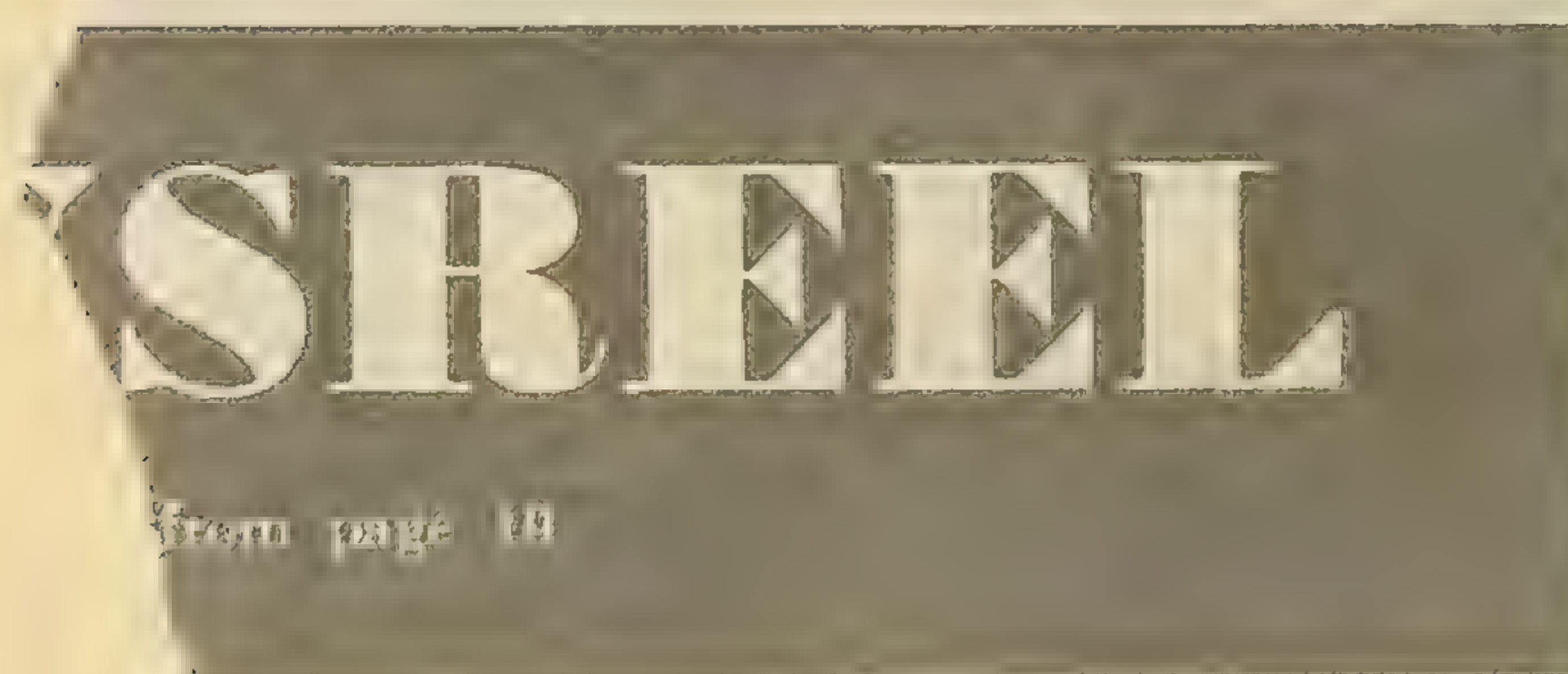




Hollywood preview of "The Glass Menagerie." Betsy's next make "Pretty Baby." Cary's starring in "Crisis."



Corinne Calvet and John Bromfield examine tickets for "The Glass Menagerie" preview.



here "The Sidewalk Ends," with Gene Tierney, and his ad on the skaters during performance at "Icecapades."



Peter Lawford, mum on Sharman Douglas, escorts Ruth Roman to "The Glass Menagerie."



Evelyn Keyes and Bill Dozier, a constant duo, at a special screening of "The Men."





Geary Steffen and Jane Powell having fun with a Disney character at the "Icecapades." Jane is expecting a visit from the long legged bird.



Interest in the problems of the paraplegics brought Diana Ly and husband, John Lindsay, to the private showing of "The Men



Another couple enjoying the "Icecapades" are Paul Brinkman and Jeanne Crain. They're also on the stork's list—it'll be their third child.



Jane Wyman, star of "The Glass Menagerie," attended the preview of her latest Warner Brothers film with boy friend, Clark Hardwicke.

David Brian at "The Men" preview with his wife, Adrian Booth. David's latest screen appearance is "The Great Jewel Robber," Warner thriller.

Jane Russell and her pro football playing husband, Bob Waterfield, on their arrival at "The Men." Jane's in "His Kind Of Woman."



What I Don't Like About

Kirk, Marilyn Maxwell, in "Champion." Says Kirk, "Women have only themselves to blame for neurotic, unromantic lives."

Kirk Douglas and Jane Wyman, starring in Warner film, "The Glass Menagerie," a study in realism.

"Once a man makes a woman respect him as a man, makes her become a female woman, she will be happier," states Kirk.

By Kirk Douglas

THE trouble with women is that their sense of values is all wrong. Whatever put the idea in a woman's head that if she outshines a man in any activity or endeavor she is greatly enhanced, more desirable and more romantic in his eyes? Does she ever consider male pride and the whole psychology of male ego?

A girl can beat my ears down at tennis and, sure, I take it. But I can't imagine a guy going out with a woman who makes more money than he does, who has a more important job than he has. I couldn't take it dating a girl who makes as much money as I do, let alone more. I want to be the man—the one who provides, protects and shoulders responsibilities. Sure, it's all right for women to fight for what they want. No man wants a docile, meek, spiritless woman, but he does want a *female woman* so he can be a *he-male man*.

"The way it's going, women have only themselves to blame for their unromantic lives and (Please turn to page 64)



Women!

"Any man knows that as soon as he gives in to a woman she doesn't want whatever it was anyway"



Kirk firmly believes that women basically do not hanker for equality with men.



Kirk and Jane in "Glass Menagerie." Says he, "A man's only motive in marrying is for love."



Kirk, Lauren Bacall in "Young Man With A Horn." "A woman should look after a man."

Ann Sothorn and Kirk in "Letter To Three Wives." He dislikes self-sufficiency in women.





Ida shows Mala Powers (back to camera) how to begin scene for "Outrage" wherein Mala tries to elude attentions of Jerry Paris.

Ida Shows 'Em



The scene is shot, with Mala on her own after director Lupino's demonstration. Now, a heavy wrench figures in the proceedings.



Ida and members of the technical crew plan out a forthcoming take.

IDA LUPINO, who has distinguished herself in Hollywood directorial circles with two pictures already, is about to come up with a third, "Outrage," for RKO release. Fortright Ida has chosen a script equally forthright, for this story deals with the rape of a young girl and its serious psychological effect on her. Again, Ida combines forces with Collier Young, her producer-husband. They are partners of Filmmakers, under whose banner the new Lupino-directed picture is being made. Thespians are almost never credited with the brains to do anything but memorize lines, and directors supposedly are awful actors, but Ida is an exception to both old adages.



Checking her next scene through camera. Mala is seated by her.

How To Do It



Ida has instructed Mala how to fake a blow on side of Jerry's head with the wrench without actually demolishing fellow actor.



An expert judge of the drama and timing that add up to a powerful scene, Ida critically surveys the results of her direction.



Long discussions about lighting, makeup other production details went on between Ida and Collier Young in rest intervals



Meet The Prexy Of Ski-Nose, Inc.

Corporation Hope is unlike any in the world because it has a soul, lavishly supplied by the warm-hearted Bob

Gentleman's gentleman Hope, in Paramount's "Fancy Pants," creates havoc and hilarity.

Bob, Lucille Ball, Joe Vitale and Joe Wong make with kitchenware in a scene from film.



TO COUNT a few famous noses, I will of course start with Cyrano de Bergerac. I'll then skip a few years and name several contemporaries, which will include "Schnozzle" Durante's two-way stretch, W. C. Field's Neon Nose, and also the late John Barrymore's classic beak, which he dipped deep into the cup of life.

However, the real proboscis is the one that grew on Bob Hope. It is the only nose on record that has been subdivided. Everyone has a chunk of it, including the Cleveland Indians. Paramount has the first lien on it. Jimmie Sapphier and Louie Schurr, his agents, get their respective per cents.

An oil man by the name of Moncrief, from Fort Worth, Texas, when all signs had failed, called upon Hope and his magic nose. Bob went down to Scurry County, sniffed a few locations and said, "You can't miss if you sink a well here." Sure enough, they hit a gusher, so now he is considered a pretty fair geologist.

Dolores, his beautiful wife, has been rubbing noses with him for the past fif-

Boys he visited on war fronts still send him letters, gifts. He's here with Lea Penman.





Bob with Lucille Ball, his co-star in "Fancy Pants." They kidded each other throughout.



He devotes himself unsparingly to each personal appearance, like this with Jack Benny.



Bob, Alan Ladd. Hope's safe holds all his pictures, scripts since Bob came to Hollywood.

teen years. She still retains her own classic profile, so you can see that there is no danger of catching a nose like this one.

After a few years Bob became so attached to his nose that he formed a corporation, and called it Hope Enterprises. The entire Hope clan bought into it. Also a few close friends, such as Bing Crosby and Dave Butler. I guess they figured that anyone that could run a disaster into a dividend would be a good guy to tag along with.

Legally, a corporation is not supposed to have a soul, but this one is the exception. The nucleus of it is two of the biggest hearts in the entire world, namely Bob and Dolores. At the foot of their family tree you will find four little children, all adopted. Linda, Tony, Kelly and Nora. When the two little fellows came into the household, Tony and Linda were henceforth known as the "old folks." They didn't seem to mind. On the nurse's day off they did their share of baby sitting. Linda can even show you the proper way to fold a diaper. Just like an ordinary household where there are older brothers and sisters, who help their mother when the family increases.

Linda is her dad's number one fan. When she hears his buzz at the electrically-controlled entry gate, she whips off to meet him so she can get a *(Please turn to page 58)*

Before trip he tells Dolores to travel light, yet has been known to take about 20 golf clubs.

By
Mildred
MacArthur





Make Way For MacRae

ALTHOUGH he's enjoyed considerable success as a radio singer Gordon MacRae knew he never would be completely happy until he had a fling at acting—a yen he's had ever since he left school. Other crooners made good when they'd turned their talents to histrionics, so why couldn't he? His chance came when Warners offered him a contract. Of the five films he's made, only two were musicals. In his latest, "Return Of The Frontiersman," he goes Western. Some day he'd like to do a comedy. Of course, he hasn't deserted radio, but it's his movie career that has him all hepped up.

Julie London rebuffs the advances of Dick Egan in "Return Of The Frontiersman."

Dick isn't one to be brushed off easily and Julie, scared and on verge of hysteria, screams for help.

Gordon's a two-fisted fighting man in the exciting film.

Although he's in Julie's bad graces, Gordon, the sheriff's son, comes to her aid.

Gordon MacRae and Julie London in a romantic scene in Warner Bros.' "Return Of The Frontiersman."



What I Love And Hate In Men

"Everybody warned me that I'd have a crush on Farley Granger. Farley proved to be my first real hero—outside of my father."



Joan hopes that she will fall in love with a man who will give her the security she's always felt so strongly in her own home.

"I like a man who is a stimulating conversationalist." Joan in a scene from Goldwyn's "Edge Of Doom," with Dana Andrews.



I HAVE always thought that a boy who makes a date and then "stands up" a girl is, to put it mildly, a cad and a bounder! According to Dale, my father, those are decadent terms of expression, but if there is one thing I hate—it is a phoney!

Since I am barely sixteen, it is quite apparent that I am not an authority on men. But since I am in pictures I find myself being interviewed on many subjects. I have, however, had dates with boys as young as fourteen to as old as twenty-four. So I am forming some very decided views on what I love and hate in men, based on my own experience.

Everyone warned me that I'd have a big crush on Farley Granger. Now he is a wonderful, sweet guy, and when we first worked together in "Roseanna McCoy" I fully expected to swoon in our love scenes. But Farley was so friendly that my heart behaved as a fourteen-year-old's should.

Farley unexpectedly proved to be my first real hero—outside of my father. On the last day of shooting location scenes for Samuel Goldwyn's "Roseanna McCoy," Farley and I were running up and down the rocks when I made a wrong turn and the pistol he was carrying went off. The full charge of powder hit my wrist. Farley's concern was one of the most wonderful things that ever happened to me. My arm was bleeding—but numb. I was rushed to the hospital and Farley stood faithfully by.

There were no florist shops open so Farley looked all over the tiny town and finally scrounged some fresh peach blossoms. They were there when I came out of the anesthetic. And so was Farley. "You had to have flowers," was his explanation. I shall never forget the anxiety and concern in his eyes, and in his voice when he said, "Can you ever forgive me? It was all my fault."

Of course, it wasn't. It was an accident, but I loved his sense of responsibility and I hope I fall in love with a man someday who will be as sensitive as he. Farley later gave me a silver bracelet with an inscribed medallion. I know that I am lucky not to have fallen in love, because I now realize that he thinks of me more as a kid sister.

Already I am being asked when I may marry. With Shirley Temple, Jane Powell and Elizabeth Taylor becoming engaged at seventeen—everyone says I'm next. To my way of thinking, age will have nothing to do with it. It's when the right person comes along. So far, I have yet to fall in love. I've had crushes, but that's all. My father, Dale, is my ideal—and, well, it will be very hard for any boy to measure up to him.

I have always called my father Dale and my mother Katherine. Both are well established writers and they are very intelligent and stimulating people.

Father is very handsome. He resembles Ronald Colman. He is not very tall but his carriage and poise are such that he seems tall. Dale is always beautifully (Please turn to page 65)

Left: Co-starred at last with favorite dancer, Fred Astaire, in "Three Little Words." Vera found him helpful, friendly.

Below: Vera in the Technicolor film shows results of her years of always-improving technique.



She works hard, but loves gaiety. Here with publicist A. C. Lyles at Biltmore Hotel.



"On The Town," with fine dancer Gene Kelly, was big step closer to Fred Astaire picture.

EVER since the days when Vera-Ellen was one of Broadway's busiest musical comedy dancers, she has admired veteran hooper Fred Astaire and hoped to be able to work with him. To modest Vera, however, the chance of ever being teamed with her idol seemed very remote. But now that she is one of filmdom's top dancers, Vera deserves only the best. Astaire is her partner in MGM's new musical, "Three Little Words."

It All Came True

Vera as a Broadway performer in her pre-Hollywood days.

Why I Had To Change



"Now I find I get a glow when I make a sincere effort to overcome my reserve," says Yvonne De Carlo.

"So many things I imagined must be great—weren't! We presume so much that isn't so"

**By
Yvonne
De Carlo**

Yvonne and Rock Hudson during filming of "The Desert Hawk."



"I no longer think of marriage as a swooping up into the clouds."



IF you haven't the courage to change, I don't think you are brave enough for this world.

To be perfectly honest, I had to alter a great many things in and around myself.

This isn't patting myself on the back. I just couldn't put up indefinitely with what I had. Now I'm firmly convinced we should accept nothing as a decision of fate. My own experiences have taught me we must think through on how we want to live. Then we ought to scheme, and redirect our ways, to escape what's frustrating us.

If I want something to happen, I can't forget it, nor fool myself with sorry substitutes. I follow my inner urge to figure out how I can make it be. I switch systems. That's why I've never been neatly cataloged. I never stay the same too long. Purposely, I'm not a placid person, would dread being one.

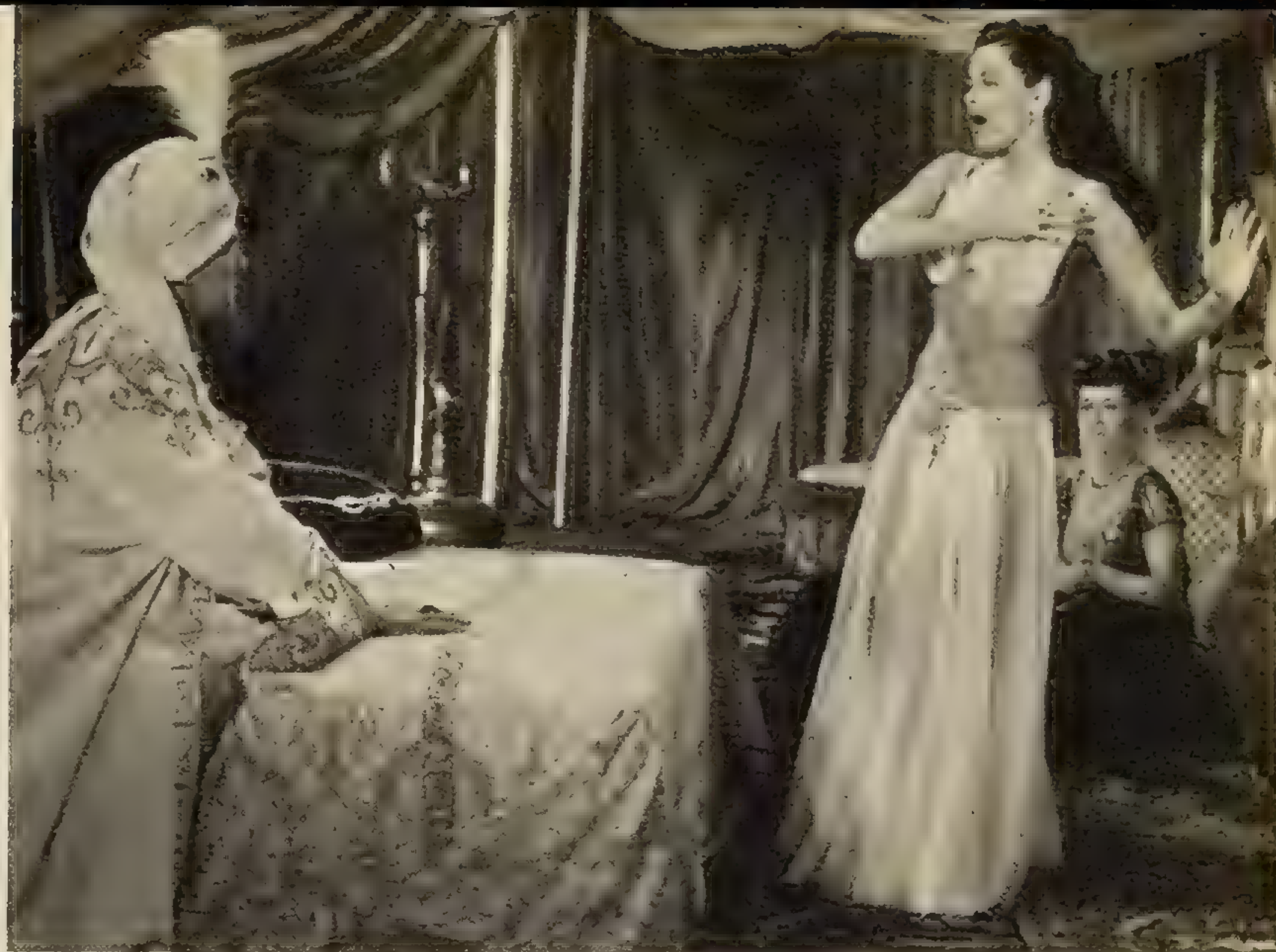
When I came to Hollywood, after graduating from high school in Vancouver, I had adolescent ideas. I was an eager dancer who could sing, besides. I wanted the moon on my own terms, quickly. Fame, and a story-book romance, were to be automatic rewards, somehow, someday. I found out, as I grew up mentally and emotionally, that the real side of life is far more demanding, and exciting. It is a series of new steps, and a hesitant heart is a foolish loser.

I had to earn my living, but I wasn't at all content with the tap and Spanish and South American numbers with which I started in night clubs here. Persistence paid off. Paramount noticed me in them and I imagined I was set.

If, like me, you prefer listening to the challenges of adventure, instead of dozing, dully and suppressed, you are headed for big disappointments, also. But I'd rather be jolted than become bitter from routine. I had to change from an overly sensitive girl into a woman who could take the cold rejections that are half of living. I had been signed as a threat to Dorothy Lamour, who'd refused to play in any more sarong pictures. While they were grooming me for her spot, she relented and returned. So the dazzling screen debut I'd expected was a mirage. I was assigned to humble film tests with actors being considered for roles. Then I was fired.

My adolescent notions about easy success collapsed. I'm glad. After that I never wasted another minute on day-dreaming. I realized good luck can't be commanded, that plain, old-fashioned preparation is one's best ally.

Ace director-producer Billy Wilder thought I had possibilities and sent me to his agent, who, in turn, had his assistant take me around to other studios. At Universal they were searching for a "wolf woman" and tested me. While waiting in the casting department for the news as to whether I was menacing enough, and I wasn't, I was seen by Walter Wanger. He was looking for an unknown to star (Please turn to page 61)



With Richard Greene in "The Desert Hawk." Yvonne always does her own singing in pictures, having studied for years.

Below: A love scene in film with Richard. "Although I am still single, I have no desire to dominate the men I date," she says.



Enslaved in "The Desert Hawk." She doesn't like to depend on color and glamorous costumes for her success in pictures.





Bob finds Faith desirable but about as docile as a wildcat.

Her moods soon become increasingly violent and irrational.



He thought he would escape danger but actually goes toward it with Faith.

As they battle, Bob is fully aware of error of casting in his lot with her.



Though Bob, as a doctor, has noted Faith's erratic behavior, he's been too enamored to foresee its danger.



THE struggle going on here between Faith Domergue and Robert Mitchum is the ultimate result of an ill-fated romance in RKO's "Where Danger Lives." Bewitched by beautiful Faith, Bob has abandoned a promising doctor's career and a more reliable sweetheart, Maureen O'Sullivan, to flee with Faith after the murder of her husband. Bob thinks he's responsible until he really gets to know Faith's secret self.

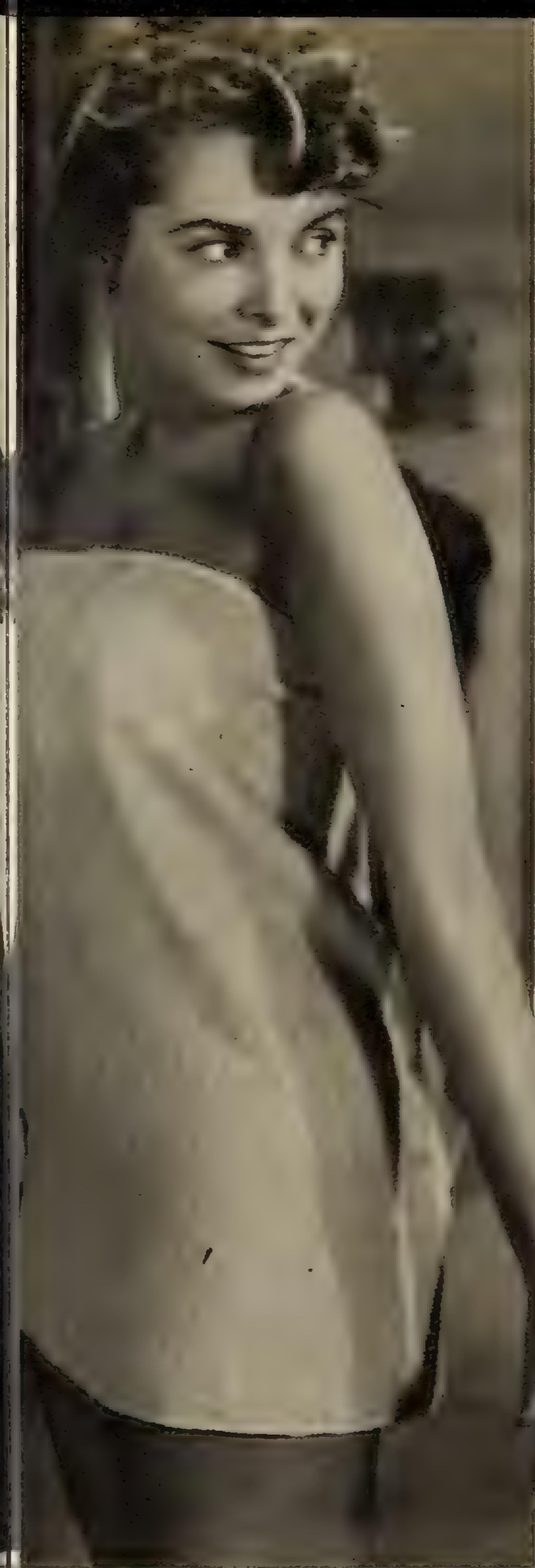
What The Doctor Didn't Order

Cold War Romance

A FEMALE Russian officer is someone an American in Europe might care even less to meet than her male counterpart. That is why Captain Janet Leigh is something of a surprise to John Wayne in "Jet Pilot." From these shots of Janet, though, you can see that he will easily survive, she being the most delectable member of the military ever to come out from behind the Iron Curtain.

Janet and John Wayne, an American Air Forces colonel, in RKO's "Jet Pilot."

Officer Leigh thaws out after a long Russian Winter and reveals some warmer characteristics of Cold War



Left: When not in Army uniform Janet wears some alluring costumes expressly ordered for her by Director Josef von Sternberg, who wanted to stress her beauty of face and figure.



Right: Hostilities take place briefly. RKO head, Howard Hughes, has kept "Jet Pilot" plot a dark secret from all but those closely concerned in filming the Technicolor opus.



If You're About To Be Married-

"A woman should make her man happy!" And Corinne Calvet tells why she thinks so and how it's done

By Alice L. Tildesley

Corinne is with Dean Martin and Jerry Lewis in the riotous new Hal Wallis comedy, "My Friend Irma Goes West."

Right: "My mother explained to me that marriage should be romantic and beautiful, and that it is the woman's duty to make it so."

She was a tomboy, but changed her ways when first beau came along. Here, on stead Lewis.

Below: Siren Calvet and funnyman Lewis enliven the "Irma" location. Corinne deplures co-educational schooling as a damper on romance.





"We had to use our heads to attract boys and that made life interesting," she recollects.

IN FRANCE, says Corinne Calvet, the highest career is that of wife and mother; every girl child is educated toward that goal.

Young Mrs. John Bromfield, a dream in coral-colored linen, discussed the subject over luncheon at Lucey's. Her light brown hair, swirled and firmly pinned back on one side, was allowed to hang softly free on the other, an intriguing style for the young actress.

"My first lesson was my own home: my father was king, but my mother got everything she wanted. She was actually boss of the house, but he never guessed it. She built him up, deferred to him, yet had her way so pleasantly that he was delighted.

"My real mother, always ill after my birth, died when I was seven. I remember her only as a beautiful ideal mother, smiling at me from her bed when I was brought to see her. Always, she had something under her bolster for me." The word came out "somesing" in Corinne's pretty accent, and the memory brought stars to her eyes.

"She knew that she was going to die, though nobody else knew it, so when I was six she began to talk to me about men and women—nothing physical, no emphasis on sex, just that God made man first, then, seeing he was lonely, said: 'I will make you a mate, to love and comfort you.' God created the woman from a rib in the man's body, and put her on earth to please the man. My mother explained to me that marriage should be romantic and beautiful, and that it is the woman's duty to make it so. My stepmother was her best friend; she was with us during my mother's illness and later married my father and brought up his five children, so that she

seemed always my mother, too. My brother and three sisters are all happily married now, as I am. There has never been a divorce in our family, and there never will be!"

French children go to school together until they are ten; then, no more mixed classes, for co-education makes friends or buddies of the sexes, which Corinne believes is bad for romance.

"They see one another at the awkward age, observe that this one seems stupid, that one slightly ridiculous, the other flies into tempers; they know the worst about each other and lose respect. Being separated builds up mystery, and in youth, mystery is romantic. I remember I used to send little notes and stand by my window to wave at boy friends, all very exciting, because forbidden.

"When I was thirteen, my important moment was five o'clock, when I could put on lipstick and powder, fix my hair

and walk very slowly down the street so that my boy friend could join me to walk me home from school. Because no boys were at our elbows all day, we had to use our heads to attract them, and that made life interesting."

Corinne was fourteen when war came. The French children who were fourteen when war broke out had no youth. Suddenly they were twenty, facing each other as man and woman. Suddenly, there was no good food, no fine clothes, no parties, no dancing. All that parents could give their children was a little joy and a little freedom. The teenagers were permitted to go off on bicycles for weekend picnics. What kept them straight, Corinne is sure, was their Catholic religion which made confession mandatory. "I must tell somebody about this," a girl would think, and she would not do what she could not tell.

Corinne be- (Please turn to page 67)



"I wouldn't be parted from my husband for the best role in the finest picture in the world."

Can A Girl Be Honest?



When she was acting and modelling in New York, Lizbeth learned to be truthful in what she said of other people.

Liz at Hollywood premiere. The tricks recommended by the charm experts as husband bait are dishonest she believes.

By Constance Palmer

IF YOU'RE honest with yourself first, you can't help being honest with other people!"

To see an idea catch Lizbeth Scott's quick mind is like watching an agreeable, ash-blond panther push a bunny around. You know she's just playing with it now; she could tear it to pieces if she wanted to.

In random talk, we'd come to the question of whether a girl can be honest in love. Liz says "Yes," absolutely and positively; the rules on how to get your man say "No"—definitely.

Three years have made great changes in this vibrant girl who was starred in the first picture she made. She's absorbed three years of intensive training in the mechanics of her business as an important player just as a thirsty sponge soaks up water.

With the completion of "Dark City," a Hal Wallis production for Paramount release, she's gained new dramatic stature as well. When "Pitfall," "Interference" and "Too Late For Tears" (all made on loan-out to other studios) were seen, she became an actress to be reckoned with. Her schedule has been heavy and, frankly, she's tired, a little jittery; a short rest is just what she needs.

But you all know the rules about how to get your man. As Liz says, they're flung at you—along with "How To Be Popular," "How To Be Glamorous"—from the printed page every day of your life.

For instance, if he's the serious type, you—though life is real and life is earnest—must be giddy and gay and win him by degrees. If he's sophisticated, you must whet his jaded appetite by being enthusiastic about every little thing and win him by subtlety.

And if he's the he-man type, you win him by your helpless femininity, even though you can swing an ox with one hand. If he's a chaser, you must treat him like a dog and make him so jealous he'll take pot-shots at you and all your gentlemen friends.

Above all, if he's just a big kid, you'll kill yourself laughing at all his corny jokes—so he marries you as the biggest gag of all.

Roughly, these are the rules. But to make (Please turn to page 62)

"The Wall Outside" for RKO, with Dennis O'Keefe. She says, "The rules work all right. But after you've gotten a man that way, do you really want him?"



The rules on how to get your man say no,
but Lizabeth Scott has another answer



Several times she would have married, but for frank soul searching.

Lizabeth has just finished "Dark City," a Hal Wallis production.

What Linda Has Done For Ty

By living primarily for her husband, Linda Christian has given Tyrone Power self-confidence and a new aim in life



Ty and Linda in London. Her ability to make home for him any place is her biggest success.

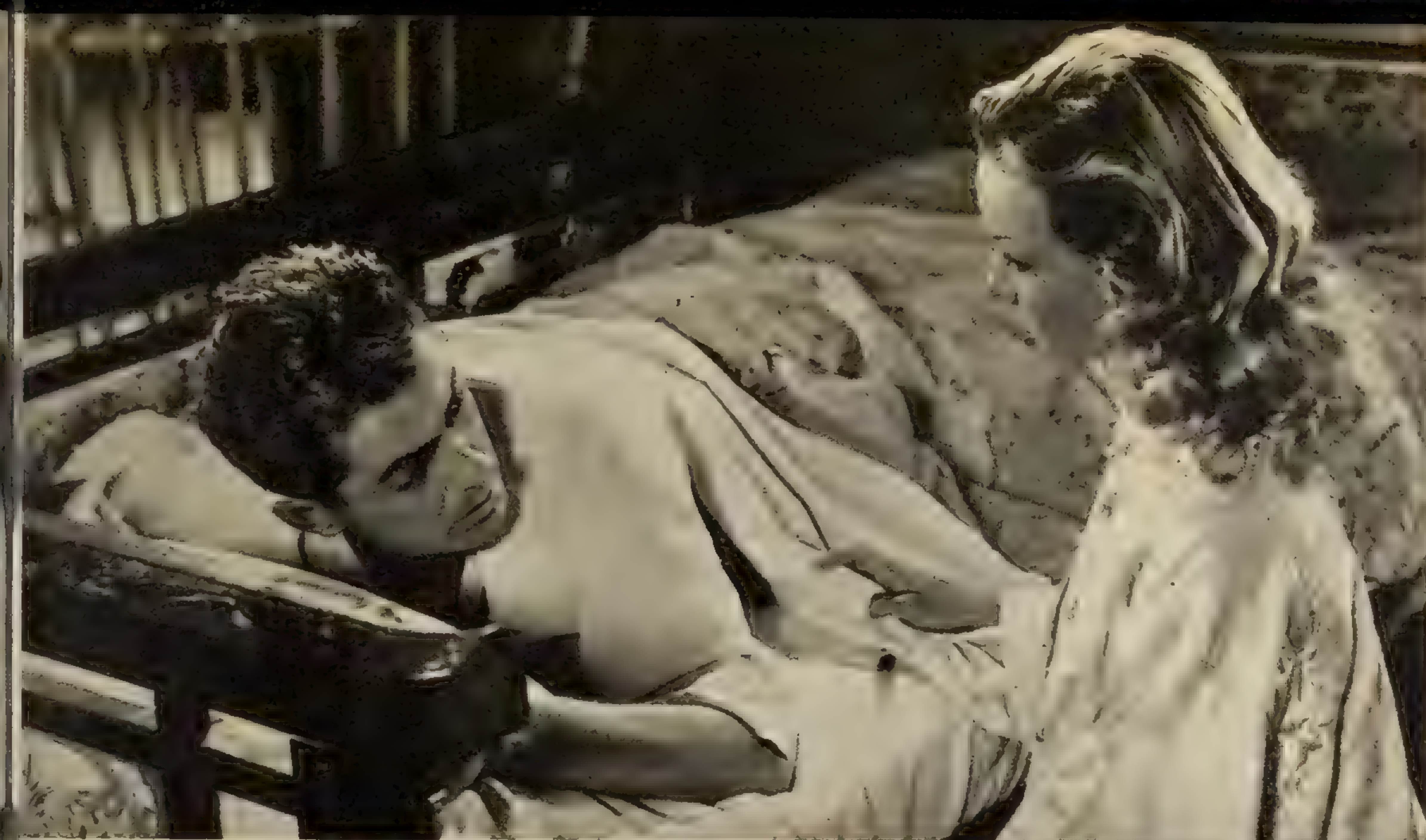
By Robert Peer

JUST another romance," commented the skeptics about Tyrone Power and Linda Christian. That was in 1947. Their backgrounds were too different, it was claimed. Linda was European. Tyrone's first marriage to Annabella, another European, had ended in divorce. He wouldn't make the same mistake twice. Also, they said his restlessness would never be cured, and even if it could be, Ty just didn't want to change. And, finally, he would never again marry a career girl.

A year later, when Linda and Tyrone announced their engagement, the same voices still kept proclaiming their doubts. And even when Linda and Ty got married in Rome, in the Spring of 1949, they agreed: Linda was smart enough to get Tyrone—but she would never keep him.

To those who believed in rumors, three months after the wedding the predictions seemed to come true. Called to Meknes, French Morocco, to start work in "The Black Rose," Tyrone left Linda behind alone in Rome. Quickly, columnists broadcasted that Linda and Ty had separated because their marriage had gone on the rocks. Actually, Linda wasn't permitted to follow her husband till two weeks after he had taken off by plane for North Africa. Having lived in Mexico and accepted that country's citizenship before coming to Hollywood, Linda had to wait for a special visa which proved more difficult to get than Tyrone's—two weeks more difficult!

But the ugly rumors kept persisting—all the way to Africa, England, France, where Linda lost her baby, back to the United States and finally to the Philippines. When it became known that Linda had gone to Hong Kong for a couple of weeks while Tyrone was making "An American Guerilla In The Philippines," again it was said she and Ty had broken



Tyrone Power and Cecile Aubry in a scene in "The Black Rose," 20th Century-Fox film.

Right: Jim Hawkins and Ty in "The Black Rose," filmed in Africa. Linda went, too.



up for good; that Tyrone was going on alone to play the title role in "Mr. Roberts" in London as soon as he finished the picture.

So much for the rumors. Now let us look at the facts. Linda and Ty never had an argument more serious than the little, everyday disagreements 99 couples out of 100 have experienced everywhere in the world. What about other reasons given by skeptics before their marriage? Linda's European background only intrigued Tyrone. Her career she gave up gladly. She tried neither to "reform" Tyrone, nor keep him from travelling. On the contrary, Linda has become a most enthusiastic travelling companion.

During their eighteen months of married life, Linda has given Tyrone a feeling of security, responsibility, self-confidence—and a new aim in life. She has made a home for him wherever they went—Italy, Austria, the Sahara Desert, the Philippine jungle.

Once again Tyrone has found himself.

His restlessness is gone. He knows what Linda has done for him, even if the world doesn't. That's why they have remained together. Become one of Hollywood's most happily married couples. The rumors will go on—but so will the Tyrone Powers. Gossips are always in search of drama—even if they have to make it up.

Linda's biggest success has been in making a home for Tyrone in the four corners of the world. Whether sightseeing in Bavaria or locationing in the Philippines, she has devoted all her time and efforts to fixing up his living quarters, seeing that he gets the right kind of food, taking care of all the little tasks that can make life easy and pleasant, or difficult and aggravating.

Sometimes she had servants to help her. More often she has had to do everything herself—not an easy task for a woman used to maids, cooks and governesses.

Realizing that (*Please turn to page 68*)

Love scene in "Black Rose." Ty no longer tense, restless; Linda taught him how to relax.



Another scene in "Black Rose." Linda makes it a point to have things on hand Ty likes.

Right: On location for "Rawhide," with Hugh Marlowe. Even Ty's eating habits have changed.





Florence Marly and Alexander Knox in "Tokyo Joe." She speaks four languages.



With Humphrey Bogart in "Tokyo Joe." She married Pierre Chenal, who directed her first film, "Café de Paris."



Florence discusses movie news with Morrey Goldstein, an Allied Artists executive.

Her Strange Desire

Many believe that Florence looks like a young Carbo, not only in appearance but in talent, as well. She's friendly, however.

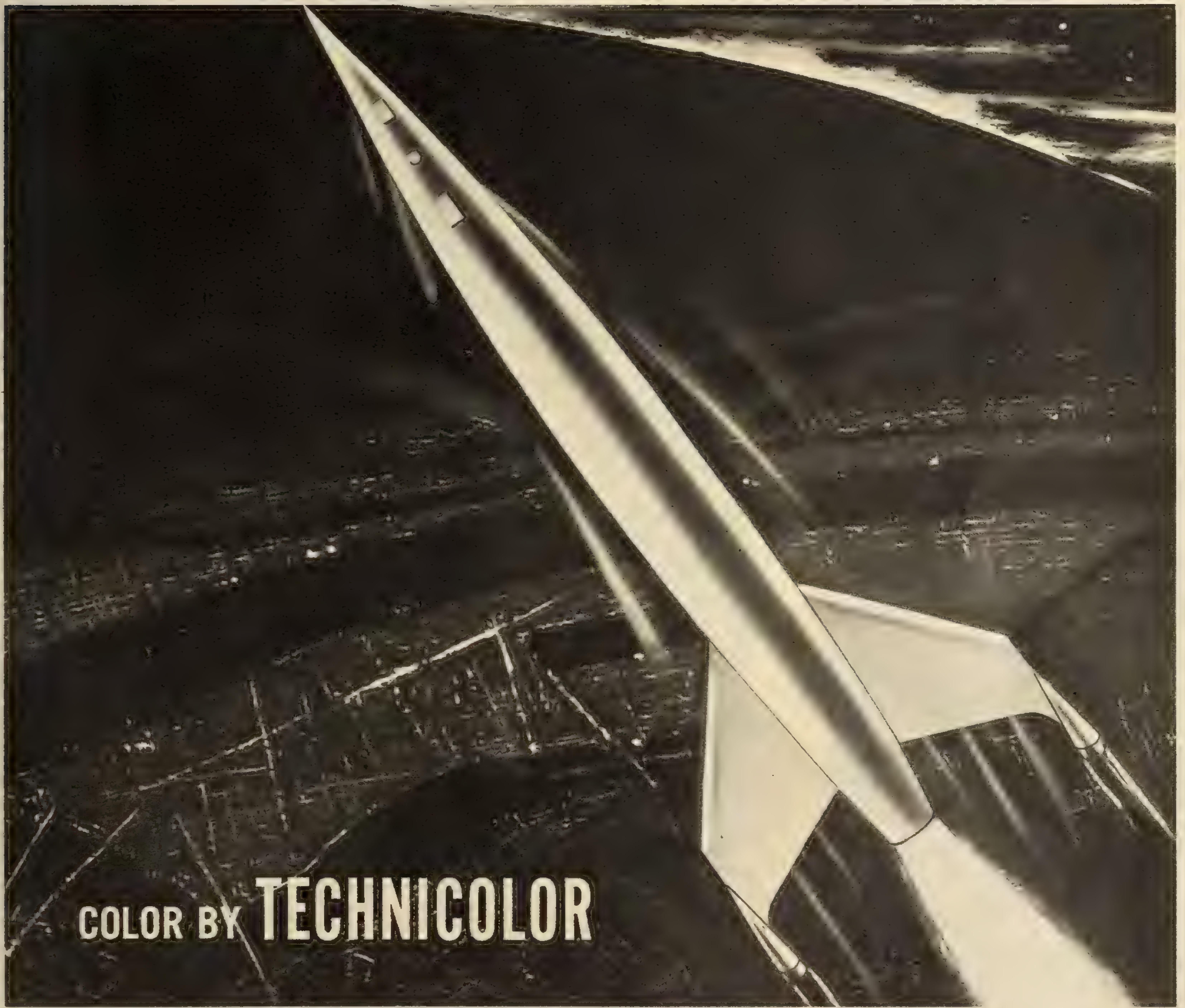
FLORENCE MARLY, born Hana Smekalova in Czechoslovakia, is one of Hollywood's most exotic personalities. Currently making "The Highwayman" for Allied Artists, Florence, following huge success in French and South American films, made her American debut with Ray Milland in "Sealed Verdict." She followed this playing opposite Humphrey Bogart in "Tokyo Joe." She loves Westerns. It is her desire that soon she will play in one, let glamour fall where it may, for primarily she's an actress.

Below: Florence with Ray Milland in American film debut, "Sealed Verdict." Made first stage appearance at 16.





Would you let Your Man
take the first flight to the Moon?



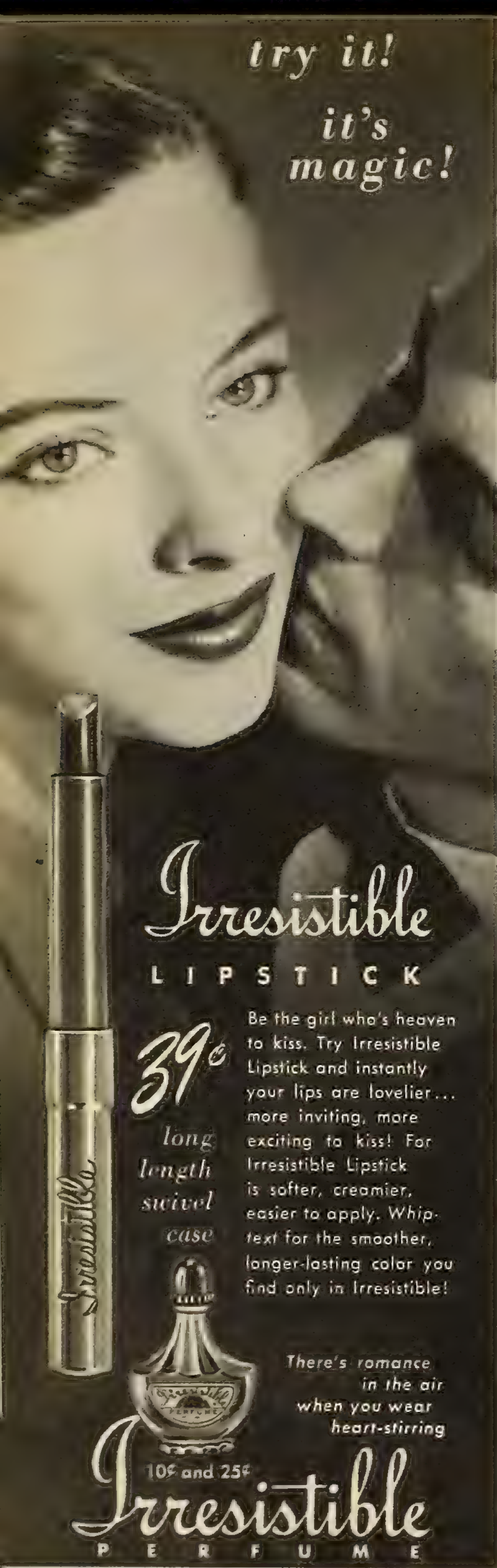
COLOR BY **TECHNICOLOR**

IT'S CLOSER THAN YOU THINK! Rocket experts say that in our lifetime the moon-trip will be made exactly as you see it in this tense, believable picture! Will you have to say woman's most heart-breaking good-bye? Will your man take off on man's adventure into tomorrow? (*2 years in the making—the picture you've been reading about.*)

DESTINATION MOON

Produced by GEORGE PAL. Directed by IRVING PICHEL. Screenplay by RIP VAN RONKEL, ROBERT HEINLEIN and JAMES O'HANLON

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Irresistible
PERFUME



Mel Ferrer and Charlita in passionate sequence in "The Brave Bulls," Columbia film.

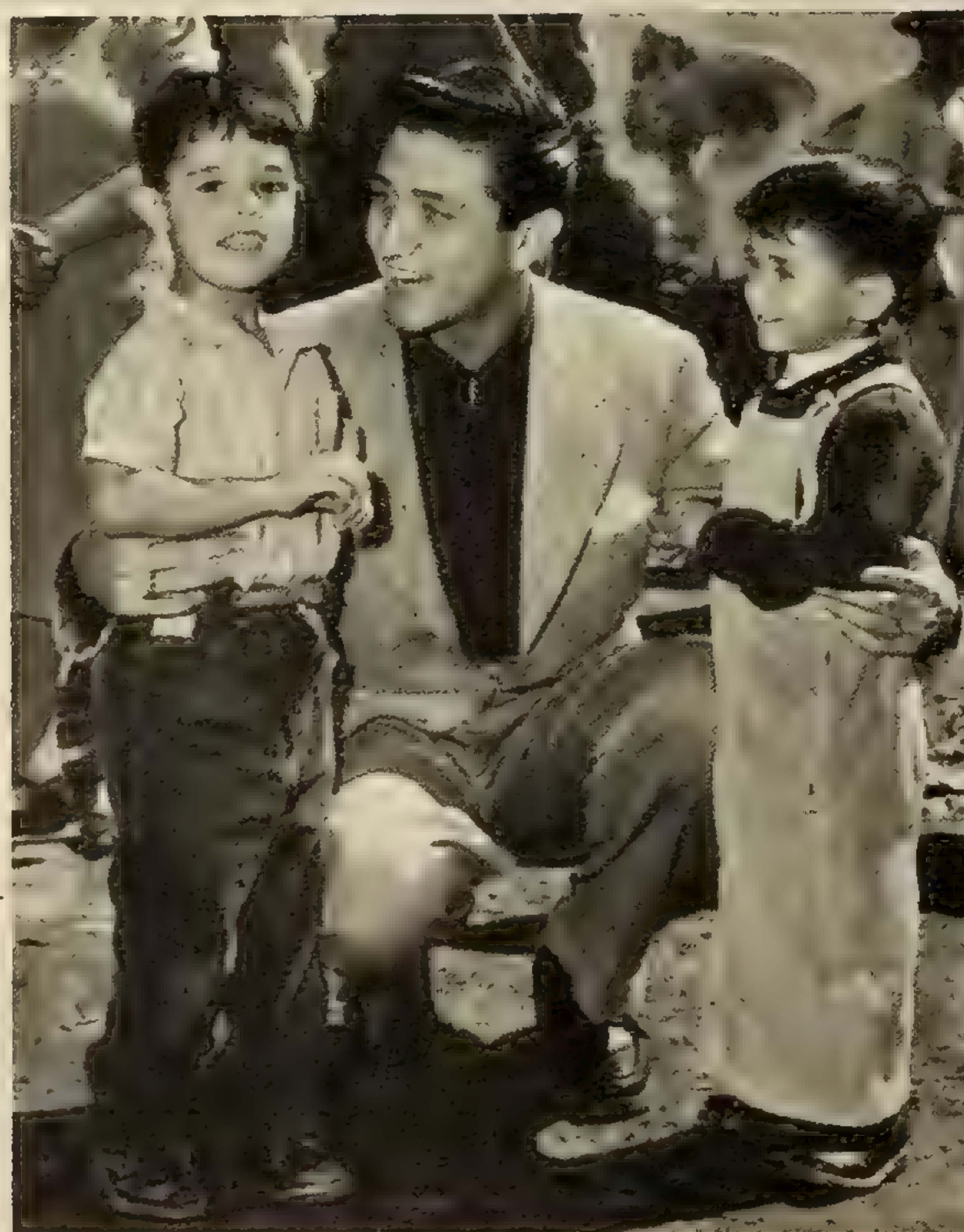


As Luis, Mel blows his top when his life suddenly is filled with disillusionment.

Eugene Iglesias, who plays role of Pepe, Luis' younger brother, in saga of bullring.



Matador Paco Rodriguez, Miroslava, and Mel Ferrer in Mexican bullring.



Anthony Quinn who is Raul; Miroslava, who plays Linda, in "The Brave Bulls."



Look years
younger today!



48



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adds deeper, richer, more lasting color
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KEEPS YOUR GRAYING HAIR A SECRET! **25¢**

"The Brave Bulls" Gets Under Way

As Luis Bello, ace matador in "The Brave Bulls," Mel Ferrer has one of the most sought-after roles in years. Film is being made in Mexico.



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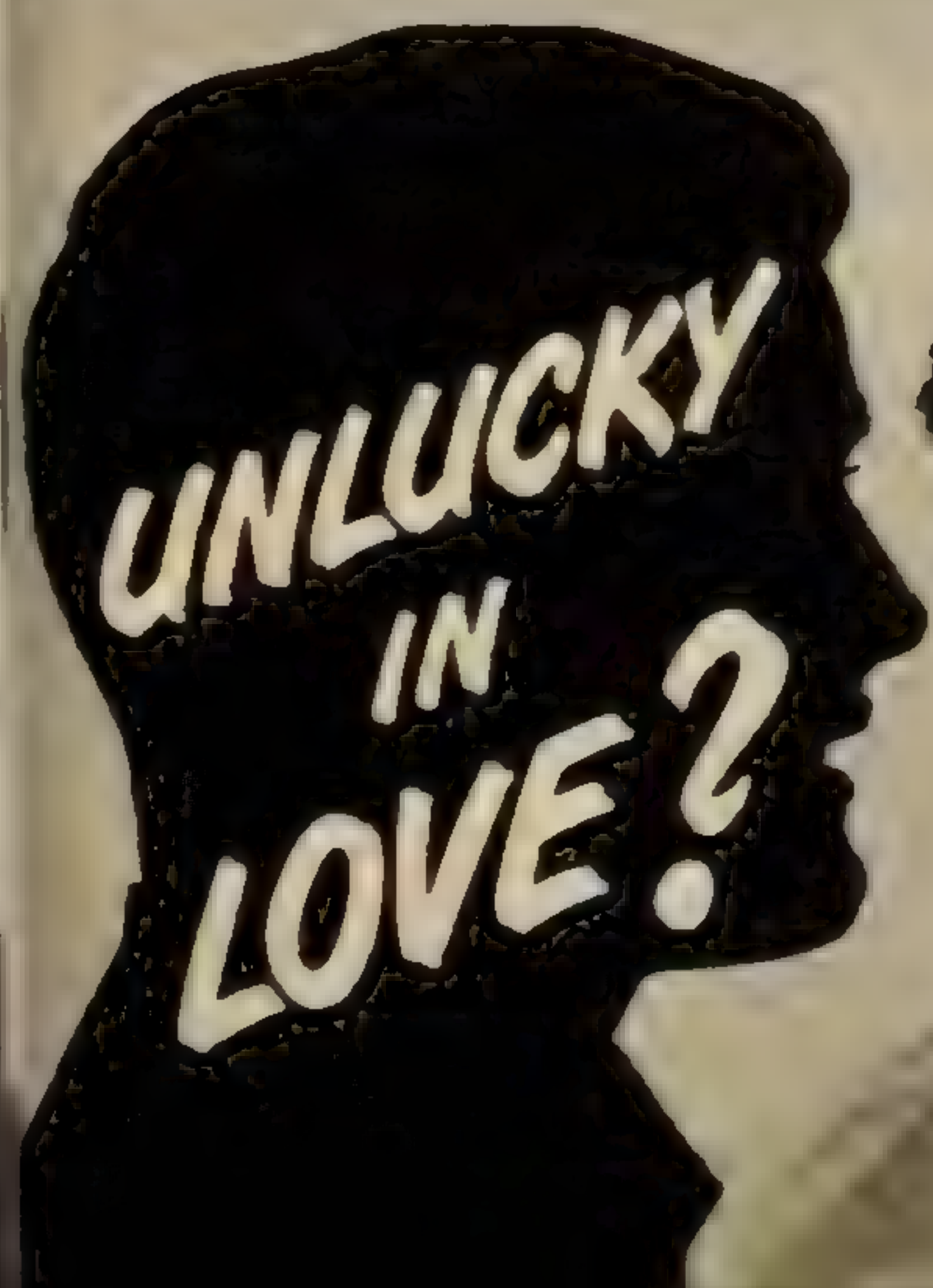
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Insist on genuine Colorinse ... made only by Nestle.



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ADDS COLOR... LUSTRE... HIGHLIGHTS

6 Rinses 25¢

Screenland Salutes James Cagney

AFTER watching Jimmy Cagney be his exciting, ruthless self again in the recent "White Heat," moviegoers begged for another such thriller, with the lovably contemptible guy, before too long a wait. He'd been making so few pictures lately. Their pleas were soon answered, for "Kiss Tomorrow Goodbye," Jimmy's latest melodrama, has all of the stirring ingredients that made "White Heat" and other Cagney classics surefire entertainment.

Jimmy and Steve Brodie in "Kiss Tomorrow Goodbye," a Cagney production.

As Ralph Cotter, Jimmy's college professor gone wrong. He escapes from prison farm, leads hectic life of crime.



Jimmy weds Helena Carter, cast as daughter of multi-millionaire in action-packed film.

Jimmy gets pushing around from Ward Bond, crooked detective, in "Kiss Tomorrow Goodbye."

He gives Barbara Peyton a rough time. He outsmarts the law for a time; then is killed.





Blemishes*—Charm School Director Patricia Vance of Chicago, Ill. says, "I've used Noxzema for years for blemishes* and for cleansing. I've found it such an excellent and reliable all-purpose cream that I recommend it to my students!"



Dry Skin—"The new Noxzema Home Facial is wonderful," says Colleen Nelson of Sacramento, Cal. "It helped make my skin look softer and smoother and was extremely helpful in relieving a very dry condition. And it feels so refreshing, too!"

NEW HOME FACIAL

Look lovelier in 10 days... or your money back!
Read these 4 simple steps developed by a doctor

● No need for a lot of elaborate preparations...no complicated rituals! With *one* cream, you can cleanse... help protect...and help heal!

Yes, here's a wonderful aid to more beautiful-looking skin. Now, you can help your complexion look not only softer and smoother, but fresher, too...with just one dainty, snow-white cream—*greaseless* Noxzema. And the way to use it is as quick and easy as washing your face. It's the new Noxzema Home Facial—and it can help bring you lovelier-looking skin in 10 days—or your money back!

Here's All You Do

A skin doctor developed this new Noxzema Home Facial. When it was tested on 181 girls and women, 4 out of 5 showed marked skin improvement—in 2 weeks or less! The secret? Noxzema is a unique *medicated* formula—a marvelous oil-and-moisture emulsion.

Noxzema not only helps supply a light film of oil and moisture to the skin's outer surface...but it helps heal externally-caused blemishes,* too. That's why daily use of Noxzema, in this easy Home Facial, can help your skin look lovelier, too!



Morning—Step 1—Apply Noxzema over face and neck. With a damp cloth, "cream-wash" just as you would with soap and water. Rinse well and dry gently with a clean towel. "Cream-washing" cleanses so thoroughly. Why, Noxzema even smells clean!

Step 2—After drying, smooth on a light film of greaseless Noxzema for your make-up foundation. This invisible film of Noxzema not only holds make-up beautifully, but it also helps to protect your skin—helps protect it *all day!*



Evening—Step 3—At bedtime, "creamwash" again with Noxzema. How clean your skin looks! How fresh it feels! See how you've washed away make-up, the day's accumulation of dirt and grime—without any harsh rubbing!

Step 4—Now, lightly massage Noxzema into face and neck. Pat a bit extra over any blemishes*. While you sleep, Noxzema helps heal them—helps your skin look softer and smoother, too. And it's greaseless! No "smeary" face or messy pillow with Noxzema!



Very dry, tender skin is Mrs. Christine London's beauty problem. "But Noxzema gives my complexion the needed protection," says this charming Miami housewife. "I use Noxzema every day—it's the ideal all-purpose cream for me!"



Money Back Offer! Try the new Noxzema Home Facial for 10 days. If your skin doesn't show real improvement, return your jar of Noxzema, with the unused contents, to Noxzema, Baltimore, Md.—your money cheerfully refunded. But you will be delighted! Get Noxzema today. 40¢, 60¢ and \$1.00, plus tax, at any drug or cosmetic counter.



LIKE AN
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NOXZEMA
SKIN CREAM



Fashion Selection #187 Beautiful Francey Lane (above), star of NBC television show "Easy Does It," is wearing a Dan Gertsman block plaid ensemble of all wool. Looks like homespun. Knitted ribbed woolen collar, cuffs and waist band. In brown and blue, or red and green plaid combinations—both beige trimmed. Sizes 9 to 15 or 10 to 18. At about \$18.00.

fashion Selections

by

Kay Brunell

FOR INFORMATION where to purchase your fashion selections on these pages in or near your city, write to Kay Brunell, Fashion Editor, Screenland, 444 Madison Ave., New York, N. Y.

Campus Casuals

Fashion Selection #188 Francey Lane seems pleased with her Koret of California outfit. Velveteen trimmed Tartan plaid jacket with Spectator hat to match. Of 100 percent wool, dyed exclusively for Koret. Solid-color skirt of all wool worsted gabardine. Size 10 to 18. Jacket \$25.00.





Fashion Selection #189 Pert Francey (above) studies the world in a frock of pin whale corduroy—a Betty Barclay design. Smartly trimmed with large brass hooks and eyes. Collar may be worn open or closed. Has short sleeves and narrow matching belt. In green, red, copper or grey. 9 to 15—about \$13.00.

Francey Lane's Hats are by Dani—Shoes by Wohl—Gloves by Wear-Right—Makeup, Westmore Cosmetics.

PHOTOGRAPHS BY BERT ROCKFIELD

Fashion Selection #190 Francey (left) travels in a Fashion Towne suit of oxford grey. Tailored of Susquehanna fabric—100 percent new wool. Dark, medium or light grey. Sizes 9 to 15 or 10 to 18. About \$30.00. Francey's new and durable luggage is Samsonite. It's modern and it's streamlined. It was made for hard knocks and comes in young, bright, original colors. At reasonable prices.



Ginger Rogers Wears A Screenland Selection

Kay Brunell selects this fashion from the picture "Storm Warning," soon to be released by Warner Bros.

Fashion Selection #191 Ginger Rogers is pictured (right) in the Bedford Dress Company's adaptation of the original dress she wears in the film "Storm Warning." The sleeveless three-quarter-length jacket has a full flared back. A smooth slimming pencil skirt accentuates the jacket's fullness. Suit is fashioned from a Cohama fabric of blended wool and rayon. The 100 percent worsted woolen jersey blouse is vest-type with self-covered buttons. Suit available in black background with yellow, red, blue or green checks and comes in sizes 10 to 18 for \$19.95. The blouse is available in black only and comes in sizes 10 to 18 for \$8.75. For a list of stores in or near your city where you may purchase this fashion see page 70 in this issue.

Ginger Rogers (below) as she appears in the film, with Stuart Randall.



Bedford does a "double take"

starring
Cohama's rayon
Bonnie
Brook
Houndstooth



- A. The Buttoned-front Beauty, bound in braid.
Slim as a cigarette holder, and just as chic. \$16.95
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"Wing Shirt"—Bat-wing sleeves, ¾ length . . . ribbed neckline, cuffs and waist . . . dots all over and lots of dash . . . the newest version of your favorite knitted shirt. Back zipper closing. In heather cotton with multi-color dots. Grey or beige. Sizes 32 to 38. **2⁹⁹**

"Johnny"—ALL WOOL JERSEY Johnny collar, Dolman sleeves. Shirred at sides so you can wear it over the skirt too. Zipper back. Red, kelly green, heather grey, gold, dark green. Sizes 32 to 38. **2⁹⁹**

"Smart Set"—Slim, waist-nipped weskit in fine Pinwale CORDUROY, and matching sheath skirt, fly front. In red, forest green, copper, grey. Sizes 10 to 16. the set **6⁹⁹**

NOTE: Shirt shown is "T-Square" shirt with collar points bow-tied.

Millers Dept. 209, 505-8th Ave., N.Y. 18
Please send me the following. Add 21c for postage and handling on each item.

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"T-Square" @ \$3.99			
"Wing Shirt" @ \$2.99			
"Johnny" @ \$2.99			
"Smart Set" @ \$6.99			

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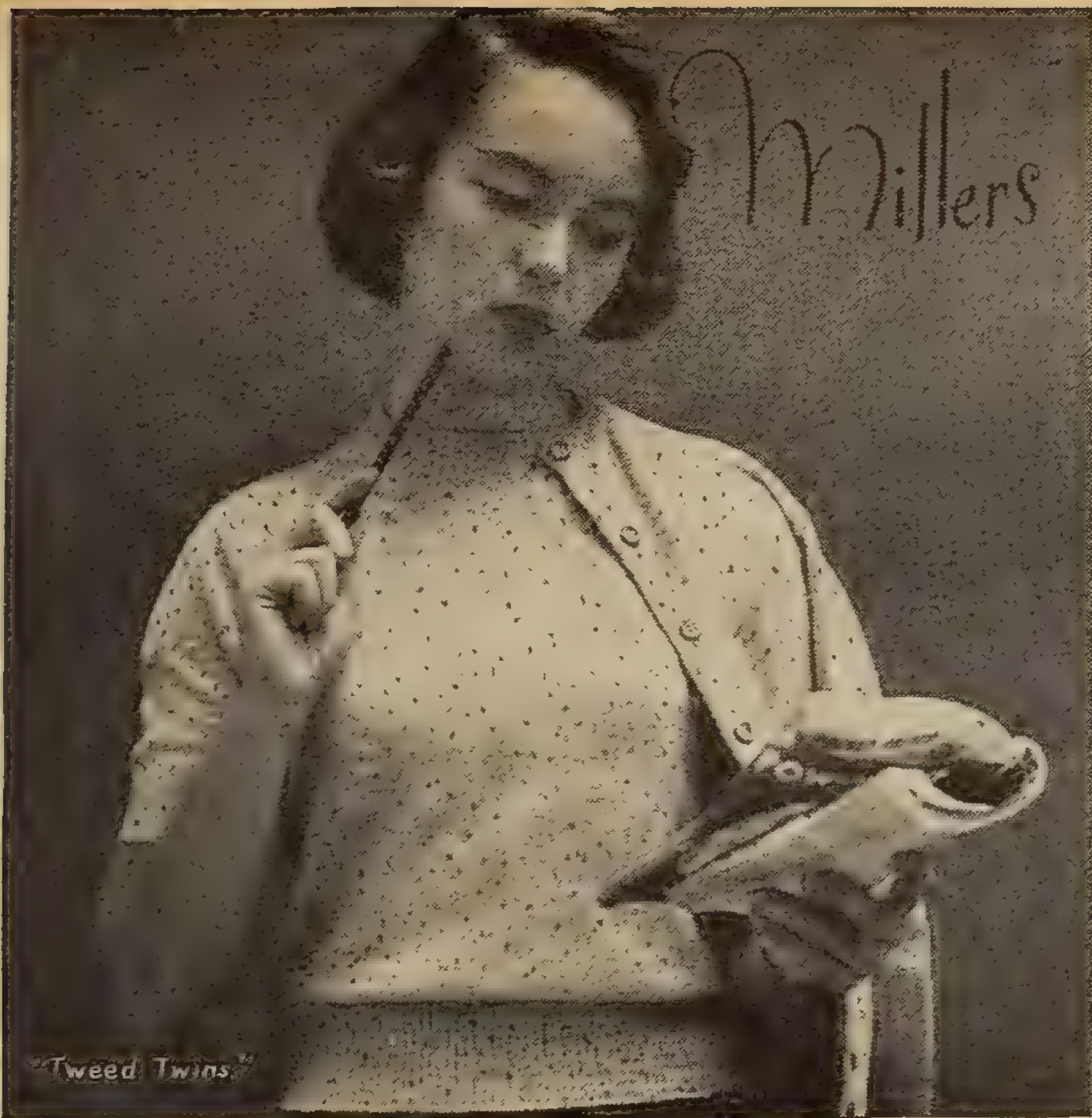
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"Etched Nylon"

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"Plus-factor"



"Etched Nylon"—NYLON crepe with lovely demasse pattern backed by sheer NYLON. Sweet scalloped bateau neckline and cap sleeves. Washes and dries in minutes.

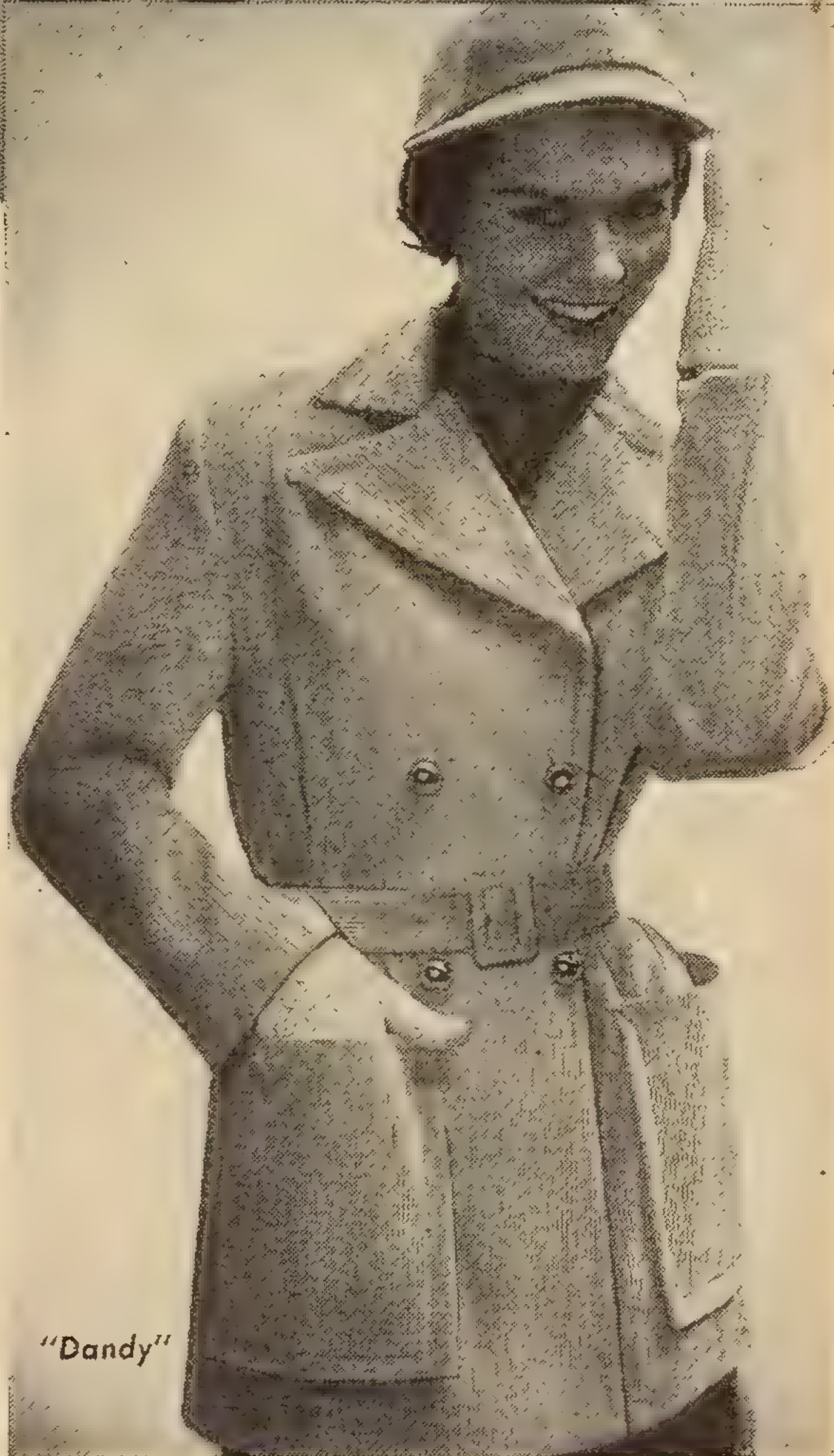
Styled by LENI-LYNE. White, pink, black. Sizes 32 to 38. 3⁹⁹

Sizes 40, 42, 44. 4⁹⁹

"Dandy"—Jacket, double-breasted, in fine Pinwale CORDUROY. Wide lapels, patch pockets, full elastic-shirred back, self belt. By ROCHELLE. In red, rust, forest green. Sizes 10 to 18. 8⁹⁹

"Plus-factor"—Blouse in ALL WOOL JERSEY. Button tab on turtle neck, ¾ push-up sleeves. By LAURESTA SPORTSWEAR. Red, green, royal, gold, black. Sizes 32 to 38. 3⁹⁹

"Checkers"—Skirt in ALL WOOL TWEED, saddle stitched . . . softly flared with unpressed pleats in front . . . big patch pockets, self belt. By MAX EPSTEIN SPORTSWEAR. Grey or beige. Sizes 24 to 28. 4⁹⁹



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Cardigan @ \$4.50			
Set @ \$6.99			
"Etched Nylon"			
@ \$3.99			
40, 42, 44 @ \$4.99			
"Dandy"			
@ \$8.99			
"Plus-factor"			
@ \$3.99			
"Checkers"			
@ \$4.99			

NAME _____

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Latest Winner List! Free course winners in previous contest—from list just released: Miss M. Bowen, Carleton College, Northfield, Minn.; C. Leduc, 4074 Marlowe, Montreal, Canada; Dr. O. Schwarz, 41-05 Parsons, Flushing, N.Y.; G. Bastin Jr., Rt. 1, Cave City, Ky.; Miss R. Villarreal, 717 San Enrique, Laredo, Tex.

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Meet The Prexy

Of Ski-Nose, Inc.

Continued from page 27

fifty-yard ride from the gate to the house. He opens the car door for her, and she slides across the seat and snuggles up close to him. Bob's car is her Pumpkin Coach.

While this is going on, Tony tries to be nonchalant. He continues to ride his bike (no hands) for his father's benefit. To make his act complete he says, "Hi, Dad." That's all, but you should hear him brag when Bob isn't around.

Kelly, the tiny boy, looks like a small edition of the late Irvin S. Cobb. He has more hats than Winston Churchill. He appears with various ones at odd times during the day. Sometimes it is a Mexican sombrero, later a jockey cap, or it might be an old baseball cap, or a discarded beret. No hat is sacred or safe, and they don't have to fit. He peers out from under the strangest creations, waiting for his laughs.

Nora looks and acts like an angel that has been caught in a butterfly net. Don't be deceived. She can extricate herself from anything, by just saying, "Please." Her favorite dish is ice cream which, by the way, is Bob's too. Hers is served in small portions, so she can ask for her seconds and thirds. It is a real production, as Bob says.

By now I am sure that people must know that Bob is very funny without a script in sight. He is also intensely human.

The War's been over now for some years, but the boys that he visited overseas, on every front, still bombard him with trophies, letters and mementos of the various places where he poked his nose, when the going was really tough.

In fact, one of the reasons for his huge new offices, adjoining his home in North Hollywood, was to build a suitable place to house his gifts, which continue to come in. The day that he was shown the completed edifice, he tripped from room to room and appraised the inlaid floors, the deep fireplace, the trophy cases, the bookshelves and the long glass windows looking out into the yard where he intends to put his putting green. He settled down long enough to pull a Hope classic. From behind his new desk, one of the biggest ever made, he surveyed the entire room, slowly shook his head and said, "Nobody can be this rich."

While this was going on, his secretary, Marjorie Hughes, came in and coaxed, "Now, Mr. Hope, while I have you for a few seconds, I'd like to show you the combination to the safe." As he stood there with her, memorizing the combination, he cracked, "Wouldn't Milton Berle love to know this?"

His vault, twenty by fifteen, holds all of his scripts, gags, recordings and pictures since his arrival in Hollywood. His doctor, Tom Hearn, and his boyhood friend from Cleveland, Charley Cooley, went into the files with him. At random they opened a few of the large envelopes. One marked Germany, showed the hor-

rors of the prisons. Emaciated bodies, piled high. Tortured, thin humans dragging the lucky dead to the kilns to be burned. Bob made a wry face and said with great humility, and sadness, "Brothers, I saw a lot of stuff over there that really made me sick. Walls with finger nail scratches, and human flesh and hair strewn about. I guess it's a good thing that time makes people forget." This clown is a very solid citizen.

The group that went through the files is typical of the man. He never outgrows a locale, or changes an old friend for a new one. His home is his castle, and he prowls over each inch of it upon his return from his forays into the far and troubled places. He greets the gateman, his three secretaries, the cook, the butler and the various maids and gardeners. Not just hello. Each one gets his own separate greeting. He even puts his arms around the dog's neck, and kneels down to ask him how they've been treating him during his absence.

Charley Cooley was his pal in school, so Charley works for him now. Tom Hearn was his doctor when he first came here, so to Bob, Dr. Hearn is all of the Mayo Brothers done up in a package deal. His secretary is still the same one he started with. Whenever he speaks of her he says, "She's great. Really great."

Even if you are new to your job at Hope's you are still in for consideration. A glowing example of this was the day that the new laundress, unfamiliar with the bus schedule, found herself standing on the corner in front of the house for what promised to be a forty-five minute wait. Bob was on his way to his broadcast. He drove out the gate, drew up beside her and said, "Hollywood?"

Every night is Christmas at Bob's. There is a watchman on duty at all times. Seldom does a night pass that several people don't come, bearing gifts. Just before Easter, Bob Cobb, of the Brown Derby, sent him a ham. Dolores was at Palm Springs with the children, so Bob was holding down the fort. The ham sounded like a good idea, so he saw no reason for waiting until Easter morning breakfast. So on his way to bed he left the ham in the kitchen, with a note for Katherine, the cook. It read, "Call me at 9:30. Ham for breakfast?"

When he came down the next morning he rubbed his hands together and said, "Ham?"

Katherine looked at him sadly and said, "Mr. Hope, this is Good Friday." "So it is," laughed Bob. "Not even cannibals eat meat today."

This same Katherine asked him for tickets to one of his broadcasts. He obliged. One day he got around to asking her how she liked his show.

Without any hesitation she said, "Wonderful, wonderful, Mr. Hope. You are the only picture star I ever saw who looks worse on the stage than you do at home."

She is still on the staff, so you see he can take it too.

When Bob and Dolores are preparing to take off on one of their junkets, cross-country, to Europe, or to South America, the household takes on the aspect of a comic version of "The Snake Pit." Noth-

Are you in the know?



When shaking hands do you think it's smooth to —

- ☐ Remove your gloves ☐ Keep them on ☐ Say "Pardon my glove"

Remove your mitt or apologize for same? 'Tain't fittin', kitten! A lady's gloves should "stay put." At least 'til she's seated in the theatre, or at a restaurant table. To stay hand-in-glove with *confidence* on "trying" days—put certain worries out of mind.

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☐ "Sell" yourself

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- ☐ Orange
☐ Chartreuse
☐ Cerise

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ing makes sense, but there still is the usual quota of laughs.

Bob begins giving Dolores the build-up that all husbands do before a trip, and I quote. "Why do you gals have to take your entire wardrobe? Please learn to travel light."

Dolores looks out from under a pile of shoes and says, "Since when are wives to be heard, and not seen?"

To which Bob replies, "Hey, not so fast. Who's writing your dialogue these days?"

He finally convinces her that she should really take only essentials. Like on their trip to South America, with the two oldest children, Linda and Tony. When they landed at Rio, Dolores got one look at Bob's golf bag and had to be pulled away from the propellers. He'd exceeded the fourteen-club limit by six or eight clubs. She had left several of her clubs at home and, to lighten the load even more, she'd picked up a small canvas bag, the nadir of such equipment.

You should have seen her when they took off for Berlin the following year. She took one of everything and as a consequence she was busy packing right up to the last second. When Bob looked at the assembled mass of gowns that she was stowing away he said, "Dolores—they'll never get the plane off the ground."

She kept right on folding dresses, just taking time out to say, "But Bob, you've asked me to do some numbers with your troupe this time, and you want me to look my best, don't you?"

"Sure. Toss in a negligee, and let's go."

Dolores is learning fast. Her wardrobe is planned for any climate or occasion. The excitement and the thrill of these trips of Bob's are getting into her blood. When she returned from the Alaskan trip she said, "You know, it's hard to settle down after a trip like that. I'd love to be starting out again tomorrow."

She almost did. This time it was a trip to New York and a visit to Washington, D. C., where Bob received the Air Force Award Medal, and she was given a scroll by the Secretary of the Air Force, Mr. W. Stuart Symington. They returned with glowing accounts of this presentation. No matter where they go or who they meet they remain basically the same. They are still that nice young couple down the street, in your home town or mine. They don't just give money. They give of themselves.

When they arrived in Hollywood they lived in a rented house until they found out if Bob was going to get a break. They have always loved people, lots of them, from all walks of life. Even then, they'd invite a few friends in, but it always turned into an affair of proportions. That meant that there wouldn't be enough silver to go around, so they'd send their house boy out to scout up the additional silver and china. They still have the same friends that they used to borrow from, and they are still borrowing silver, for the law of supply and demand will never fit their ever-increasing circle of friends.

Another illustration of their kindness

to others is their Buick station wagon which is at the disposal of all. They impose no restrictions. A typewritten note is glued to the dashboard. It reads, "This car is for the use and pleasure of all. Please be sure to check the water, battery, gas, oil and tires for the next person who uses it."

Bob is essentially a very good business man. This is especially so on a golf course. If you're not careful you may be licked before you leave the first tee, for it is there that he becomes a triple-distilled Shylock. He always begins his bargaining by asking how many strokes you will give him. Never the reverse, or an offer to play you even. The fact that he is capable of getting on a five-par hole in two shots, when he should be glad to get there in three solid whacks, makes no difference. He is a tough man with a dollar when he is walking on green turf.

Recently I was asked if I didn't think that Bob was a pretty good candidate for a coronary. The answer is, "Certainly not." He happens to love his work. To him it is an exciting series of events. He figures that there is bound to be a laugh in everything he does, whether for himself or someone else. No matter where he travels he is never too busy to drop a card, send a cable or buy a gift for a pal. I guess it is the old story: As you sow, so shall you reap, for he tosses his gags to the far corners of the earth and they multiply and return.

Everything that happens to him results in enough material to fill several gag files. When he got tossed from that barrel horse that he and Lucille Ball were working with in "Fancy Pants" he went to a hospital, but nothing could stop the avalanche of callers, gags and gifts that rolled in. Those who sent gifts were rewarded by thank-you letters.

When he was leaving the hospital an attendant handed him a wire which he treasures. It was a fan letter from an unknown woman who said, "Dear Bob: Be careful when you leave the hospital. I was there once. When I left someone put a tiny baby in my arms, and I haven't had a moment's rest since."

More recently, as the world knows, he picked a rainy night to cut a figure eight on the highway while driving in from Palm Springs. This netted him a fractured shoulder, which his writers have parlayed into a million dollars' worth of laughs.

As a result of all of these broken bones there is a rumor around town that a novelty company is putting out a replica of a man's anatomy, with Bob's head attached to it. A sort of a jig saw puzzle for children, to be known as "Humpty Dumpty Hope." The first child that puts all of the bones back in the right places will be awarded a medical scholarship.

As for the Hope nose, it's unique. You can get a double for anything or anybody in Hollywood, with twenty minutes' notice, but not a nose like Bob's. If anyone ever talks to you about "Ski-Nose Incorporated," take my tip and buy all the available shares, for this is a corporation with a soul.

Why I Had To Change

Continued from page 37

as *Salome*. After at least a dozen tests and two and a half months of suspense, I got the part and have been at U-I ever since.

I must honestly add that I haven't stopped changing since.

With the money from my film career, I've bought a home and traveled as treats to myself.

I'd always lived in rented rooms or crowded apartments, and yearned passionately for roots. When I began my contract I moved into a motel right across the street from the studio. Then, as soon as I could, I gave myself a new deal in living conditions. I bought a house for my mother and at last I had some roots. Only now that I seem old enough to her to live alone, she has gone East and I have the house to myself. An aunt and her son, my favorite cousin who thoughtfully attends to details I can't catch up with and is my companion on my trips to Europe, are often welcome visitors.

It's such a wonderful feeling to be able to come back to my own place. This is invariably the true climax to going away. This privacy awaiting me still looms like a miracle. Atmosphere is very important to me, so furnishing it has intrigued me. At first I bought all modern things, for they were all I could afford. But I like antiques better, so I have been collecting them and, amazingly, they blend beautifully. Whenever I travel I find another stunning antique, and have it crated and headed home. It's true that someone in Iran sent me a valuable Persian rug as a gift, and that I redecorated my living-room wholly around it. Why not change on receiving such a present?

However, because the house was intended for Mother, it isn't what I'd pick out for myself. So I intend to change my residence. I want a place where I can keep horses. Along with a stable, I want a swimming pool. I have my eyes on five acres of hillside up in secluded Coldwater Canyon, above Beverly. There are rugged trees on that property, which has a marvelous mountainous mood. When I move my roots, all my beloved antiques will go with me. If I make this particular choice, I can revel in my own bit of nature, not be restricted by a lawn and a garden.

At the risk of sounding corny, I love nature. Wandering around in the hills, riding or hiking, is the outdoor exhilaration I miss in cities. I've acquired the Hollywood habit of seeing the new plays each year in Manhattan, but New York City makes me nervous. Its noise and fast pace gradually make me too tense. So, if I can have a home in the middle of nature, I'll be so happy!

The fabulous, unending sights of our earth are the magnets drawing me out of Hollywood. I first began traveling by driving back to Canada, up the thousand-mile Pacific Coast. The Redwood Highway in Northern California, and the forests of Oregon are breathtaking. Then I began driving out of

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New York to see the countryside.

Flying overseas to Europe means a fantastic introduction to foreign lands, and I changed into a regular traveler abroad the minute I could. I have my car shipped across the Atlantic. I changed from street-car to bus to cheap car to Cadillac convertible to my present English MG roadster, which is exactly the right size for European touring. It looks so silly when my cousin straps thirteen pieces of luggage on it. You'd be sure we'd topple over backwards, but we don't. We climbed a winding highway to the top of the highest mountain in Austria, loaded that way.

All that baggage contains the two wardrobes I have to cart along. I take clothes for two people, my glamour self and my gypsy self. When my cousin and I are in Rome, Paris, or London, or any of the fashionable resorts, I dutifully wear what moviegoers suppose a Hollywood person should. I owe that to my profession. But when we are out of the cities, where I won't be recognized, I'm casually comfortable in pedal-pushers, a sweater, and not even a trace of makeup.

As fascinating as the capitals of the world have seemed to me, with all their history, magnificent architecture, and cosmopolitan elegance, I think it might be more restful to linger for a few months in some of the small, quaint European towns I have seen. They have all the old world charm, and no bustle to hurry you.

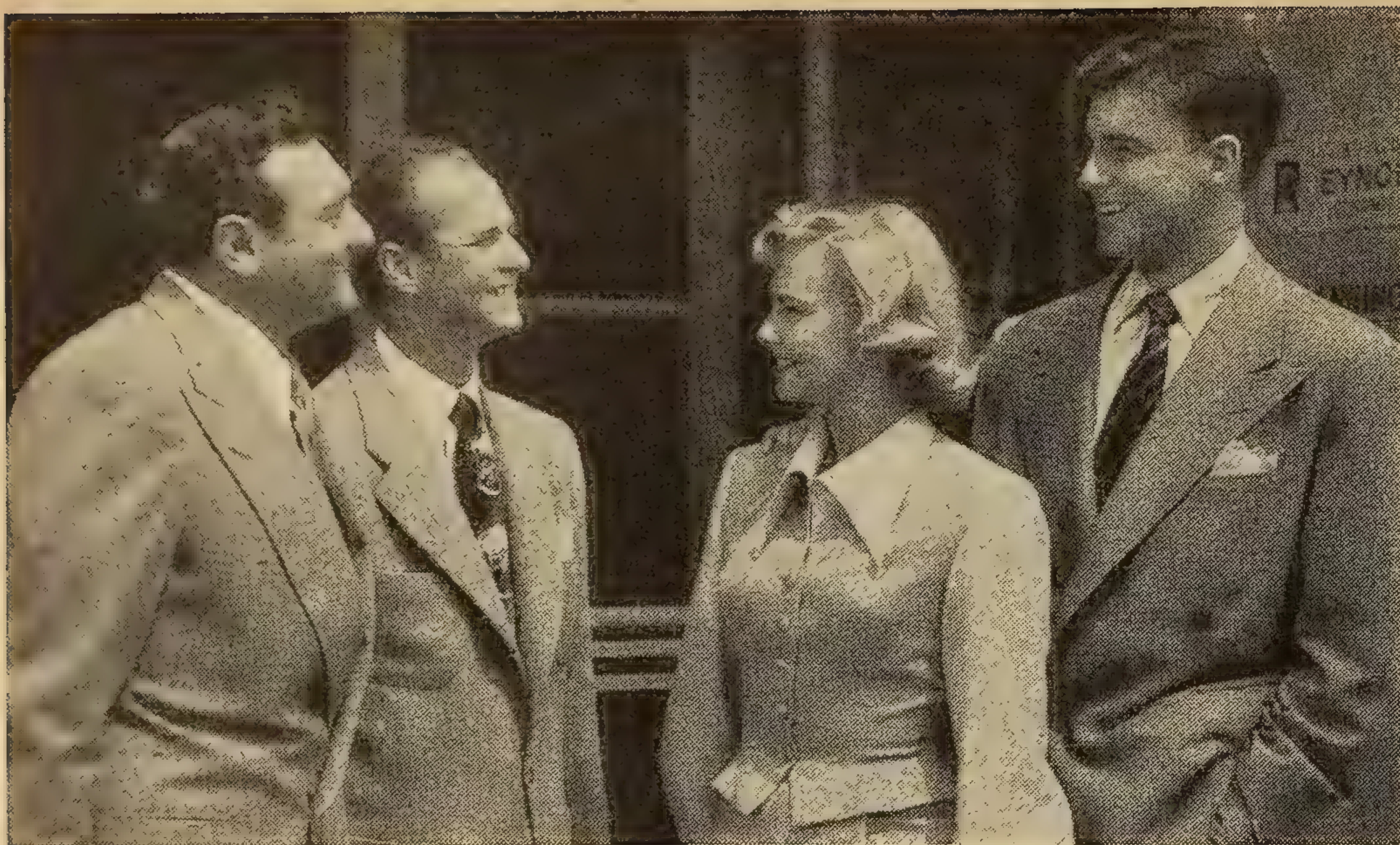
This is one of the real joys of travel, stumbling upon the surprises the world

holds for us. So many things I imagined must be great—weren't! We presume so much that isn't so, and we're apt to go on, deluded forever, if we don't really start to travel. What does Iran mean to you, for instance? Does Persia, today, seem mostly a desert, with oil pipelines stretching over sunbaked plains? I was dumbfounded and delighted with Northern Iran. Especially along the Caspian Sea, it's a gorgeous fairyland, scenically. I've never seen a greener countryside.

Thanks to the manner in which picture schedules are constantly juggled, I never can plan far ahead on my trips. But I get ready to take off by plane when I can. I've learned to be prepared this way for everything in life. I used to fancy I could live without planning for impulsiveness.

Since I have shopped in Paris, and have seen that I do have more flair in a Jacques Fath design than in a bargain hastily snatched from a rack in Bishop (the California mountain town where I used to vacation when I could go no further), I no longer am careless about dressing appropriately right here in Hollywood. I no longer dash into the studio cafe in the first handy garment. I had to make this change, become style-conscious, because after a woman is exposed to Paris finery she positively cannot hang onto poor taste.

One encounters unsuspected food delicacies in traveling. If you aren't horribly one-track, you try eating in Rome as the Romans do. Like the English, I now pour vinegar on my French fried



Frankie Laine, who makes his screen debut in Columbia's "When You're Smiling," a musical, chatting with Don Otis, Lola Albright and Jerome Courtland also in film.

potatoes. It adds a strangely beguiling flavor.

Of course, traveling has had a deeper effect. Since I have seen for myself the tremendous variety in our fellow men and women, I have changed into a tolerant human being. Now, before committing myself, I want to hear both sides of any matter. So many facts—aren't! So many attitudes and arguments are based only on sheer ignorance. And so I am finished with blind, provincial prejudices. When I don't know, I can admit it humbly, without choking on absurd, false pride.

You may not be as aware of it as I am, but I am changing from picture to picture. The three films I've done in black-and-white have been an advance into straight drama for me. I didn't depend on the flattery of color and glamorous costumes.

For the past three years I have had a marvelous coach. George Shdanoff is the mystery man in the background of a lot of other stars. He likes to remain there. But I claim it's time he should be given full credit for what he has done for us. He has taught me the fundamental technique of acting, how to distinguish first-class acting from the obvious gestures amateurs drift into.

Before I began studying with him, I was in a daze. I functioned on a set by instinct. Now, when I walk on, I am prepared. He and I have worked out the character's motives and mannerisms in our conferences. He has taught me to be flexible, too, since a director may decide to transpose lines and action. I can adjust on the set without forgetting the basic facets of the character. Now I know that everybody responds to the skillful performer, with whom nothing is accidental. Accidental actors are pitiful. They have to do each take differently, because they can't repeat artfully. They rely on inspiration, and lacking it are helpless. I was like that once.

I'm pleased now with some opportunities to inject good comedy touches. This ability to portray lighter moods is

a deliberate attempt. I'll be thrilled when I can do a musical in modern clothes. In "The Desert Hawk" I'm once again the fairytale princess, but less reel, more real, I hope!

Singing good music is my ultimate career goal. I want to sing it both on the screen and in person in concerts. I always have done my own singing in pictures, but since dubbing is such a common occurrence few people have taken my singing as a vital part of the true me. Yet it is. The other day I had my palm read. The career line in my hand changes half-way through my life. I'm not astonished. I have been taking serious singing lessons for six years and plan giving my first concert quite soon. Outward change is always preceded by tentative and then continuous practice.

I certainly have had to change my ideas about marriage! I no longer think of it as a swooping up into the clouds. I've seen too many couples disillusioned. I'd like nothing better than the right man for a husband, but I just couldn't put up with the wrong one. He'll have to willingly give me a lot of freedom. I know I'll always want to develop my interests, and that I'll always be finding new ones. I could never wholly abandon the rest of the world, or the rest of myself. A good companion, as a lasting husband must be, would never ask that sacrifice.

Although I am still single, I have no desire to dominate the men I date. I'm not vain, not spoiled. I'm pliable, fitting in with a date's program with no compulsion to bend him to anything that bores him. I used to be extremely gullible. I have changed. Experience made me wiser! Now I'm sorry, but not schoolgirlishly shocked, if a man turns out to be a complete heel. I've learned never to be surprised, having been surprised sufficiently to get this way!

I date the type of man I like, someone who is self-assured, daring, unpredictable, and an interesting conversationalist. The silent ones aren't any

more mysterious to me than the spineless, in-a-rut fellows. I don't want to be taken to night clubs or premieres, but to a good restaurant for dinner. I like daytime dates to ride, swim, play tennis and fly.

When I marry, I bet I'll elope. Where onlookers are concerned, I'm my original, shy self. To me a wedding should be a private union. Until that moment arrives, I'm not going to settle down into domesticity. I do my own cooking at home, but make no production of it and eat out much more than I do in.

One more noticeable change might be worth mentioning. I have become much more sociable. All actresses wanting screen popularity theoretically dote on everyone who will admire them. I can't call everybody darling. I've always been extremely grateful for any enthusiasm about my work, but I've been disinterested in people in general. Happenings, not people, and places aroused my curiosity. When I was introduced to someone I resented rather than enjoyed the meeting. That goes back to an early fear of being disliked. Gradually I've become wiser along this line. Now I find I get a glow when I make a sincere effort to overcome my reserve.

To illustrate, my good friend, Rock Hudson, is so good-natured, likes to laugh, and keeps me bubbling. I am glad I didn't meet him with suspicion!

I believe we change for the better only when we understand what we are missing by stubbornly limiting ourselves.

Can A Girl Be Honest?

Continued from page 42

them work, you have to dress provocatively and always be just late enough for dates to make it intriguing. You have to play hard to get, too, and seem a lot busier than you really are. And don't forget that smile. Even though you've lost your job and next month's rent just ain't, don't forget that smile!

"But don't you see how dishonest all that is?" Liz demanded indignantly. "Oh, yes, the rules work all right! But after you've gotten a man that way, do you really want him? Do you really want the sort of person who's been won by deceit



Phyllis Thaxter and Patricia Neal on set of "The Breaking Point," Warner thriller.

and trickery, etcetera, etcetera, etcetera?"

Liz's etceteras are a device of her rapid-fire brain to get from that point to the next very quickly.

"And does a man want to *marry* a girl who's been dishonest in every relationship they've had since they met? So far, all he knows is an insincere, undependable and shift-y female who keeps him in constant turmoil. Is this the kind of woman he wants to spend the rest of his life with?"

"You *must* be honest in your approach to life. You mustn't expect too much and you must learn to give with your whole heart and soul. And, even though whole columns and pages are used up to tell you it isn't so, I believe you must be honest in love!"

"As for me, if a man looks particularly well, I tell him so. I don't add that his suit needs pressing. His face looks fine, so I say so and that's honest and it pleases him. There's no point in adding the bit about the suit. That's where honesty spills over into frankness—which, after all, is criticism that can hurt a person's feelings."

When Producer Hal Wallis signed Liz to starring roles in 1947, the motion picture was a new medium for her. The stage—"Hellzapoppin" for Olson and Johnson and understudy to Tallulah Bankhead for "Skin Of Our Teeth" and a brief stock engagement as *Sadie Thompson* in "Rain"—was familiar. Modelling sleek clothes and having Harper's Bazaar full of her magnificent bone-structure and wind-blown hair were all in the day's work for Liz.

But a motion picture set was something else again.

"I didn't know what it was all about and was afraid to ask," she confessed. "In 'You Came Along,' the director told me to walk over there—so I walked without an idea of why. When he told me to cry, I cried. I laughed and frowned, looked thoughtful or rebellious—etcetera, etcetera, etcetera—but hadn't a glimmer of why."

"And do you know the reason? Because I was afraid people would think I was stupid if I asked questions! I was afraid to show them I didn't know everything there was to know about the picture business!"

"But I think all kids are like that—they're afraid to show how naive they are. I know I was even worse than that in the early days in New York, and I've seen young people here trying to appear so much wiser than they can possibly be."

"You see, they're being dishonest with themselves. I know, because when I wanted to find out something I'd spend hours of thought figuring out some devious, indirect way to approach a totally disinterested person. Then I'd frame the question in such a roundabout way that he couldn't possibly guess that I was trying to find out a simple fact I didn't know!"

"As if it mattered!"

"But, believe me, I don't do that now! If I want to know the how or the why or the meaning or the reason for this or that, I ask! No more beating around the bush. 'Look,' I say, 'I don't understand."

Please tell me!"

"That's being honest with yourself—and when you are, you're not afraid of anything or anybody."

"It's just as important to be honest in little things as it is in the big ones. Why, even washing your face every single night before you go to bed—no matter how tired and sleepy you are—is being honest with yourself," Liz went on earnestly. "They say cleanliness is next to godliness, so keeping yourself and the place where you live scrupulously clean is a sort of honest thank-you for the good things God gives you."

"Your attitude toward life must be honest, too. For me, tomorrow used to hold all the best, everything I was longing for—until I suddenly realized there isn't any tomorrow. It's always today that matters. Today must be lived to its very fullest. If it is, tomorrow will take care of itself."

"For a very small example, if I find I've picked up two extra pounds, diet doesn't begin tomorrow. It begins today—now. If I'm in the gallery for portraits, that's my sole, intensive interest as long as the sitting lasts. I give the same concentration to everything—working, playing, reading a marvelous book, sleeping, eating, etcetera, etcetera, etcetera."

Liz laughed as she said that, adding, "—And I love good food! It's lucky for me I'm so energetic that I burn it up right away!"

"Another thing I learned in those New York days," she continued, returning to her subject, "was to be honest in what I said about other people. I lived then in a girls' residence, a kind of supervised boarding-house where everyone gossiped and talked with everyone else. One day I dropped an idle remark about another girl there. It was nothing really—perhaps 'Oh, she dyes her eyebrows!'—but it was repeated and the girl was dreadfully hurt."

"It taught me not one, but two lessons. The first was that I hadn't been honest. Did I *know* that the girl dyed her eyebrows? And if she did, was it any of my business?"

"And the second lesson was even more valuable; never, never have I had a woman-confidante since."

"Oh, don't misunderstand me! It's not that women aren't fine and true and wonderful. It's just better not to confide in one."

"Women have a great capacity for friendship and they appreciate being told honestly nice things about themselves. For instance, if a girl has fine eyes, tell her so—but don't add that it's too bad her nose is so big! Perhaps it isn't by some standards; everyone's standards are different anyway."

"On the other hand, it's not honest to tell a girl she looks wonderful when she knows darn well she doesn't. I hate that in people myself and think it's an insult to my intelligence."

"I dislike avaricious, grasping people, too. It's all right to hug the good things of life to you—work and ambition and striving to reason and think and improve. But to love money for money's sake, to

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be mean and deceitful and unethical is, to my mind, too despicable for understanding. Through his dishonesty to himself, that person loses all right to fellowship and love.

"And love? What is that, you ask? Why, love is that mysterious thing they try to make the rules for. Love is a deep affinity, a feeling of great happiness and warmth between a man and a woman. It's a sharing and a desire to share. It's a liking of the same thing—perhaps not always agreement, but with room left for respect for the other's point of view. It's a great excitement and glow at the thought and the nearness of the other.

"I don't believe that many girls actually are in love when they marry. Maybe they marry for companionship or because

of propinquity or because they think it's the thing to do.

"They believe that love will come later—but it never will. If they don't feel that great, overwhelming, engulfing surge of emotion before marriage, they'll never know it later.

"And that's why I, Liz Scott, have never married. Several times I've come right up to the barrier—and then I've stopped and looked over it into the future. What about those years ahead? Am I ready now, I ask myself, to assume all the responsibilities of a lifetime marriage, the ties, the closeness, the day-by-day association, etcetera, etcetera, etcetera?

"So far the answer's always been honestly 'No'—but when it's 'Yes,' Liz Scott will have found her man!"



Burt Lancaster and Dorothy McGuire, co-stars of "Mister 880," a 20th Century-Fox picture.

What I Don't Like About Women!

Continued from page 22

neurosis—which they carry out in torchy tunes. If you think I'm wrong then note the popularity of songs like, "My Bill," "Jim Never Sends Me Flowers," "Crazy He Calls Me." Women may not realize it, but it is a man's world, simply because, subconsciously, women want it that way. They want to be loved and emotionally secure. But do they realize they are forfeiting all that by their quest for feminine power in the mistaken belief it will create male admiration?

Any man with experience with women knows that as soon as he gives in to a woman she doesn't want whatever it was anyway. Contrary, yes. Women fight for so-called women's rights and equality with men, but I don't think that basically they really want it that way.

I'm only a guy shooting off my mouth about how I feel. I don't set myself up as an authority. But are women looking ahead? Take the Broadway hit, "Annie Get Your Gun," which was filmed, starring Betty Hutton. Betty's superior skill with a gun kept her from getting her man. When he proudly brought her his three gold shooting medals and she pulled off her coat and showed him twelve of her own set with diamonds, he slunk away like a beat pup. That picture is a valuable lesson for every woman. Later, because he loved her, he "sounded off." She had beat down his ego—and he raged back at her. When a man becomes so indignant and righteously so that he's mad enough to slap a woman down, she usually reverts back to being a female woman and bursts into tears. Then she says, "I love you."

A few women's problems could be solved by a good whack every now and then. For when a woman can so upset a man to cause him to assert his male authority with raging indignation, she knows he really cares. Otherwise, he wouldn't be emotionally upset.

Dominant women are creating a mass of inhibitions in the American male, giving him an inferiority complex. And who likes to "lose face?" How can a woman, wholly involved and absorbed in her own activities with no interest or

time for a man's, be feminine and lovable? Most men consider her a bore, a "hyena in petticoats." She certainly doesn't add up to thoughts of kissable lips, desirable arms and romance.

Women should remember that in all male activity, from the beginning of time, the male has always been the aggressor. A woman has always been a lovely, beautiful being to be won, possessed and cherished. His incentive to fight for a place in the world!

Women suffragettes long ago started this trend, and some isolated women, bereft of romance, have been fighting the fight to the death. To the death of American manhood.

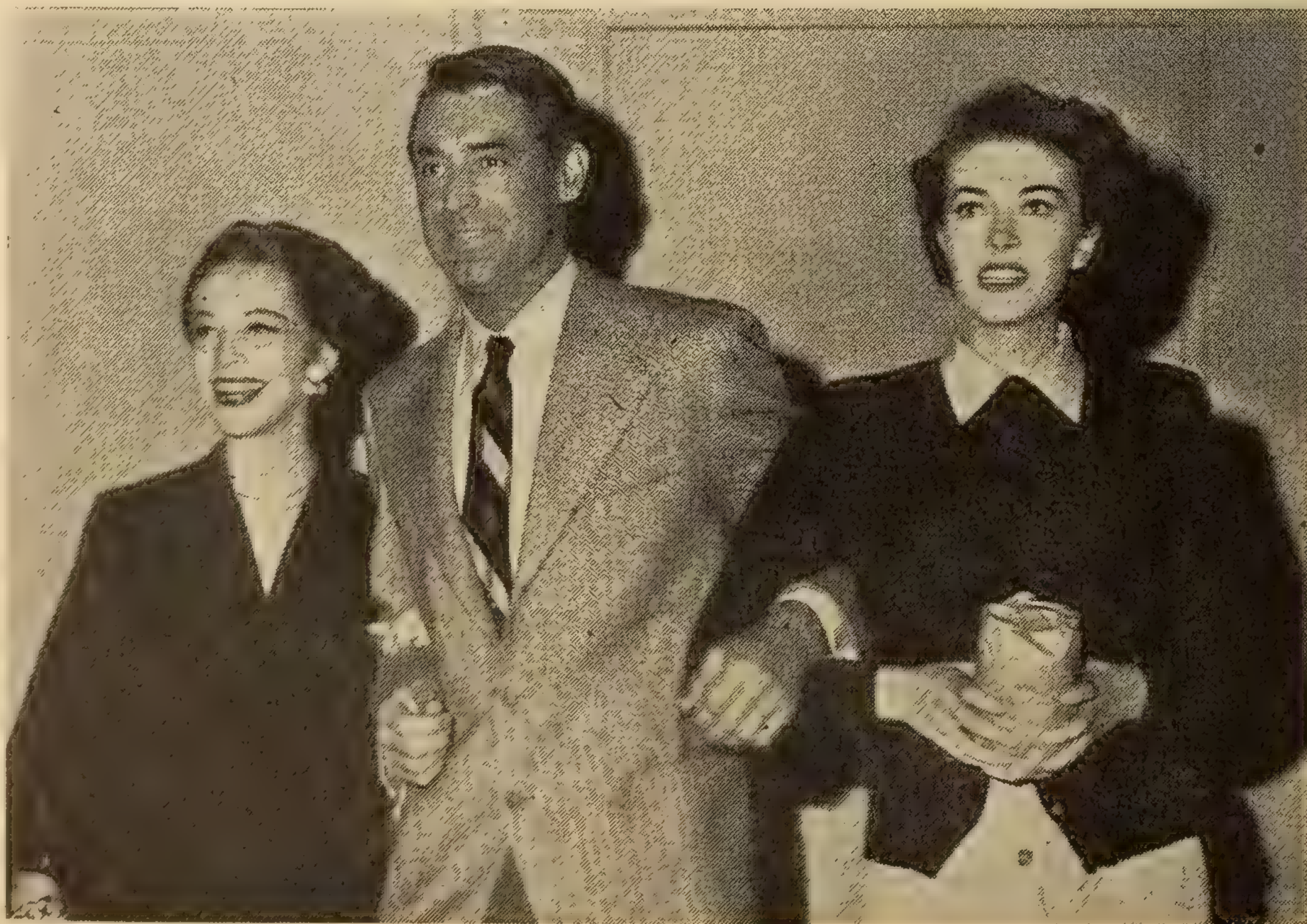
If you think a career makes a woman happy, just take a look around. You see the anxious faces of beautiful career girls who are restless, unhappy, dissatisfied, frustrated. They have complicated themselves in trying to compete in business, banking, politics, military service,

medicine. With their more elaborate nervous system they cannot be geared to a man's work. For a woman and a man are no more emotionally the same than a circle is to a straight line.

The careerist is economically independent, but inside she is fearful and unsure. She fears being unloved and alone. She becomes a problem to the man who loves her. She refuses to give up her independence, even as she realizes she is forfeiting emotional security and a sound life. She becomes a riddle within a riddle and neurotic, besides, because she is such a riddle to herself. She is emotionally adrift.

The most important function of a woman is to look after a man. Actually he's the weaker of the two. He needs a female woman, someone to be with him, to regard him as her first interest. It is up to a woman if she loses her man. Remember, a man's only motive in marrying is for love. If he thinks enough of her to marry, then it is up to her to think enough of him to keep him with her. In the emphasis on a career, too many women make the home of today a hollow shell.

One of my pet peeves, I reiterate, is



Cary Grant having an arm-in-arm stroll with Signe Hasso and Paula Raymond, his two leading ladies in MGM's "Crisis." Paula plays the role of his wife.

the fact that women try to excel in things because they think that's what a man wants. A woman should place more value on the femininity that nature gave her. She should know that a man is more impressed with what her relations are to him; rather than what her relation is to the world.

If a woman tries to cater to a man and a career at the same time, she is serving two masters. She eventually becomes a bundle of anxieties due to the conflicting demands upon her.

If she caters to her husband and home she becomes an absentee from her job and loses it. Or if she caters too much to her job, she loses her husband to some other woman who does cater to him. She has to compete, with only part-time attention, to hold her husband's love. Which means her career inevitably receives part-time attention, too. And she becomes harrassed, for she is not succeeding with either effort.

Of course, if she becomes a big success, then she competes with big business. She then has to sacrifice her most fundamental instinctive strivings to the point where she becomes positively neurotic.

If there is one thing a man requires of a woman, whether she be a housewife, a movie star or a clerk at the dime store, it's that she dress well, be nicely groomed. So some women, be they at home, or office, or studio, overdo it and appear like a Madame Du Barry, which is a "come on" invitation to other men. A husband does not want his woman flaunting her sex—she belongs to him. Why can't she relax and be happy in the pride of being absolute mistress of his home? In directing its schedule, cooking his favorite dishes, bearing his children? Conducting their early education and training? He longs for her as a helpmate, in his business and all other endeavors. He seeks her consultation in their mutual interest of being one.

Basically, we are all searching for mastery over self and our environment. We all fear loss of love and loss of a complete life, but women are simply throwing male protectiveness away. A man's attitude towards a self-sufficient woman, who makes more money than he does, becomes less and less protective. Pretty soon he is going elsewhere to prove that he is a he-male, that he is not a *Mr. Milquetoast!*

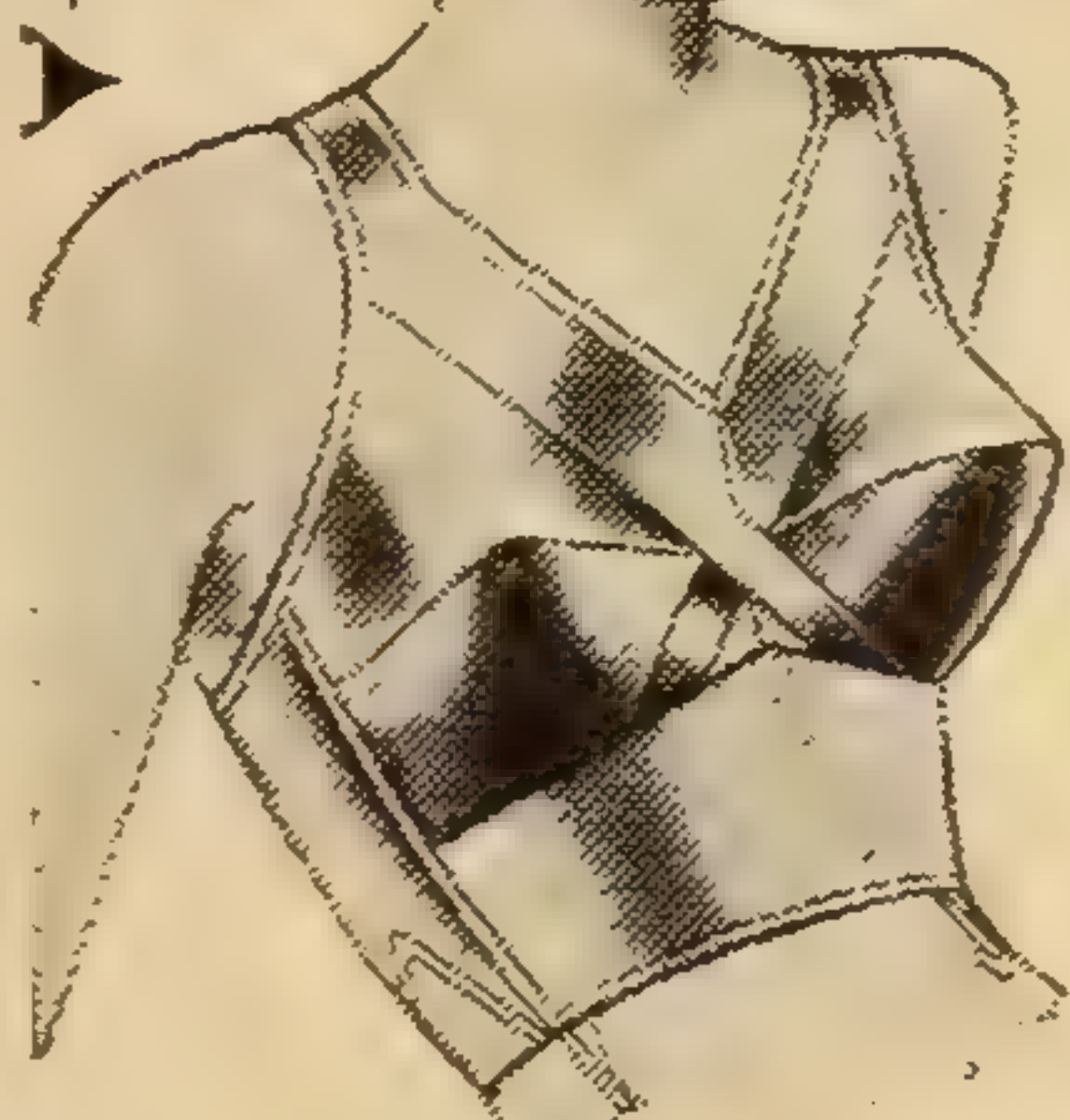
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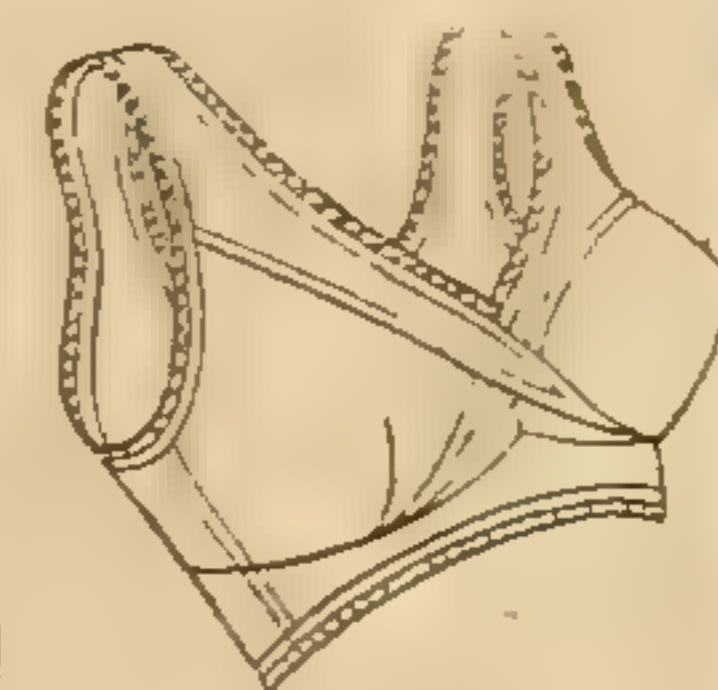
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him as a man, makes her become a *female woman*, she will be happier. For that is as Nature intended.

That's the difficult thing about being an actor. Someone asks your opinion and you shoot off your mouth as any guy would and not as an expert. Confidentially, I'm as much baffled by woman as any of the guys who want to be men, who want women to be women—so men can be men.

this chance, we'll never be able to face our own consciences." The heartbreak of not getting "Roseanna," they reasoned, would be less for me than if someday I regretted the opportunity that I had missed by not trying at all. Their logic and reasoning is always so right.

I hope that I fall in love with a man who will give me the security that I have always known. Psychologists say that children should live in one place and not be moved about. We have lived in thirteen places. No matter where we call home, there is that wonderful security of knowing that Dale and Katherine love each other and always include me as a part of their lives. When they had parties, I was always allowed to stay up and pass hors d'oeuvres.

Joan Crawford is my godmother and I think I'd also want her approval of a man who might become special. Also, I would want Lucille Ball to approve. Lucille would breeze into New York, call for me and take me on wonderful shopping tours. Then, one Summer, she took me back to California with her. I also came to California once with Joan. Famous people like Jean Parker, Jed Harris, Desi Arnaz and Lucille Ball have always been

What I Love And Hate In Men

Continued from page 30

groomed. He has a great sense of humor. I love his remark before I was born (*which has, of course, been related to me*); when Katherine asked, "Dale, what do you want the baby to call you?"—he replied, "Since she won't know me very well, I think Mr. Eunson would do nicely."

I hate wishy-washy men, the negative type, who can never make up their own minds. I love my father's decisiveness and the feeling of stability that he has

given me. When the problem of going to Hollywood for Mr. Goldwyn and moving our home from New York to California came up for discussion, Dale and Katherine were most unselfish. They wanted to do what was best for me. "If we take up roots and leave New York, we can still work anywhere," they said. "But if we take Joan to Hollywood and it doesn't work out, she'll be heartbroken and embarrassed to face her friends back here. On the other hand, if we don't give her

in our homes. I was never left out, but was one of the group.

So it is understandable that when you have a father and mother like that, it would take some terrific man to make you leave such a wonderful home for another one. And, too, that if he were famous, I'd not be impressed.

I love a boy to be thoughtful. I am really thrilled when a messenger arrives with a box of flowers for Miss Evans. A man doesn't have to spend a lot of money—it's the thought that's enough. I remember when Dale's and Hagar Wilde's play, "Guest In The House," opened in New York. Dale gave Katherine a big hunk of topaz ring to celebrate.

I like a man who is a stimulating conversationalist. Dale and Katherine are never bored. They have so much in common that there is never a dull moment between them. I'd like that.

Now that I have given you my impressions of my father, who is my ideal, here are some of the characteristics and incidents that I have encountered in the men in my life to date.

I was thirteen when I went to my first big prom at a prep school in New Hampshire. He was fifteen. I wore my first formal. It was lovely blue taffeta. Katherine had a New York dressmaker specially design it for me. I was the youngest girl at the prom; but I have always looked and seemed a couple of years older than my real age. Well, a boy turned to look at another girl breezing by in a pink taffeta. He remarked, "Say, she's beautiful!" and promptly upset his Coke all over my new dress. I hate boys who openly stress admiration for other girls to incite your envy. When accidents are purely accidental, I can understand—but pure carelessness ruined my first formal dress.

Frankly, no boy has ever tried to grab me and kiss me goodnight. I wonder at that, but I am certain that I would hate being forced to kiss anyone. A kiss, I think, should stem from mutual affection.

I love men who take pride in taking a girl on a special date by asking her well in advance. Farley Granger invited me to the opening night of "Inside U.S.A." He called a week and a half ahead of time. "Get yourself gorgeous," he said. I had time to plan what I would wear. We joined two of his friends at the Encore for dinner and I wore a black velvet dressy dress. Farley seemed so happy and proud of my appearance that all the effort I had made was more than repaid.

I hate a boy who never comments on what you are wearing, but only asks if his tie is straight, and his hair combed. That makes you feel he is wearing the girl like a carnation in his lapel—to add to his own appearance.

I hate a boy, when I haven't seen him in weeks, to call and say, "How about a date tonight? And it's formal." That means he has tickets and another girl has stood him up. I am a last-minute choice—so his tickets won't be wasted.

Most of the people I go with know each other well, so a casual evening date is quite okay. Like Carlton Carpenter, or Jerry Paris. If they call and say how about an early movie tonight, why, wonderful! But when a boy says, "I have two



Joan Evans on recent radio program. She's currently in "Edge Of Doom," an RKO picture.

tickets to the symphony tonight, will you go?" I know a girl has walked out on him.

My pet peeve is a boy who takes me out and then calls the nearest columnist to report that we are a "new item." It's obvious he has just used me to get his name in the columns. That does happen.

I hate gossip boys who kiss and tell. When a boy starts confiding that he was dating a certain girl and this and that happened, I think, "What is this character going to say about me?"

No one likes to lose face, and I simply hate a boy who asks me for a date, and then goes all over town to borrow the money "because I've got a date with Joan Evans." When I learned that a certain individual was able to borrow twenty-five dollars, because the other individual didn't want to see me "stood up," I was disgusted. It would be very difficult for any boy to spend twenty-five dollars dating me for one evening. A big date with me is a ticket for a concert at the Hollywood Bowl, or a movie, and a steak sandwich afterwards.

I can spot the type who fish for things instantly. Like on a first date, "Say, you know Joan Crawford. Let's go over to Joanie's house." Or, "Say how about stopping in on Lucille Ball?" This one doesn't care for me—he just wants to meet the people I know.

I certainly appreciate a boy who is considerate. Like when a girl is on a diet and the boy insists on her having just one more chocolate soda. Finally her will power goes, and when she steps on the scales she not only hates herself but him.

I certainly think it is most unchivalrous of a boy to take a girl's love letters and show them around. I have seen boys do this. That is why I'll probably never write any.

I have a charm bracelet, one with little silver charms. I am flattered and pleased

when one of my real friends adds a charm to it, but nothing elaborate. Nothing that could mean that "Joan is dog-tagged."

Of course the real pest is the one who keeps you waiting while he is tardy for a date. He asks you for seven-thirty. You are to dine and then attend a premiere. At eight he calls that he is detained. At eight-thirty, another call. By nine you are still sitting in your best dress and know the opening of the premiere is over. You finally get there for the last half hour of the show. That's "making an entrance" all right—but it's an exit for the boy as far as I'm concerned.

I think one of the worst is the boy who says, "We should give a party." Then he starts writing down the names *we* should ask. Of course I like parties and I think it will be fun. He says, "We'll give it at your house." That just happened to me. The party was set for a Saturday night. I spent the morning shopping and the afternoon arranging the house for the party. I spent the rest of the day making chili and a fancy salad and a dessert. He had started out with eight guests; now he called that there would be fourteen. Which meant I had to get a ride (*since I couldn't drive until July 18 when I turned sixteen*) down to the market and get some more food to make more chili, more salad and more dessert. The party was great. After midnight I was cleaning up the house so it would look decent on Sunday morning; I was tired out. If he had helped with his share then it would have been "*we*," instead of "*me*," giving a party.

Nor do I appreciate the "show-off" who invites me for a ride and keeps finding excuses to stop at the house of everyone he knows to say, "This is Joan Evans." Not that I am particularly important, but he makes it so obvious that he isn't interested in being with me—but just wants to show his friends he has a movie actress date. His actions are very unflattering.

I dislike a boy spending his whole month's allowance on me in one evening. Especially when I perhaps can't guess at his finances and realize that he has ordered a five dollar steak dinner for me, which means he will have to skimp on his lunches for the rest of the week. I am thrifty myself, due to my Scotch ancestry. I budget my own salary and am careful with my money. I'd enjoy a ten cent hamburger much more, realizing that the boy can afford it—and is enjoying his, too.

I hate men who want to sit in the car when they take you home and talk on and on and on. I love to talk—but why not in the house?

I like a man who has a sense of responsibility and doesn't try to duck out when he's in error. When I am working or have early school classes, I love a boy who gets me home early.

These are the things about men I like and dislike. And yet I know that when just the right man comes along—some day in the future—I'll probably be blind to his faults and virtues. I'll just be in love!

Advertisement

Are you as lovely
as you can be?

See page 17

If You're About To Be Married—

Continued from page 41

came a tomboy. She never wore a dress, but, attired in slacks, joined a group of youngsters who careened about the neighborhood on bicycles, after school hours.

Along came a young man of twenty-three, student of engineering, who looked like a movie star much admired by Corinne. She was immediately smitten. He must have felt that Calvet charm, for he began taking her out.

"I wonder if that young man and my family got together?" pondered Corinne, over a stalk of buttered celery. "After a few weeks he gave me a pair of beautiful nylons. I wore them under my slacks, but no one could see them, so I had to buy a dress and a pair of high heeled shoes to show them off. I found I rather liked myself in skirts. Up to then, I carried no purse, but tomboy fashion, I tucked my money in my belt. The young man next gave me a lovely bag. It was so nice I had to get a compact and comb, which I faithfully used. In six months, from a tomboy, I turned into the most sophisticated girl you ever saw!

"How wise was my family! If they had attacked me directly, crying, 'Why don't you wear dresses? You look deplorable in trousers. Your hair is a disgrace!' I would not have listened. I am a little strong for a woman . . . perhaps because I had to fight for something to eat."

Corinne confides that, at this stage, she was a tempestuous, excitable little creature. When she was about fifteen, a boy friend, her first, sent word that he must break a date, as he was ill in bed. All compassion, Corinne gathered up hard-to-get viands and darted to his flat, intent on cooking the sick man a good dinner.

"I could hear that the shower was on when I arrived," she recalled. "His evening clothes were laid out, ready to put on, I could see, as I peeked into his bedroom. He had another date!" Eyes flashing, she went furiously to the closet where his clothes were hanging and took all the trousers out of it, not missing one pair. The trousers on her arm, she walked out of the house, leaving a note, "I'm sure you couldn't have any other dates tonight, and you won't need any trousers to stay in bed and cure your cold."

She is, she insists, much calmer now. There are times, however, when things go wrong and she is less calm.

"Then I run home to Johnny. He takes me in his arms and carries me for five minutes high above the floor, so that presently I relax and feel that all the unpleasantness is far beneath me. If that does not help, we go fishing. When I see ocean waves roll in, one after another, never ceasing, eternal, I think: 'This has gone on for thousands of years; it has outlasted many disasters. What is so important about my trouble? If I can give joy or release tears to people, that is all I want.'

"Fishing teaches patience, which I need. It used to be that if I had to wait fifteen minutes, I wasn't nice to the one who kept me waiting. Now, they can make me wait on the set all day, and I

do not care!"

John Bromfield was a commercial fisherman before he became an actor; fishing has become his avocation, and he feels he could not do without it.

"When I realized his love for fishing, I knew I must learn to share it or I would be shut out of an important part of Johnny's life," said Corinne, earnestly. "At first I could not stand the smell of raw fish; I was seasick as soon as I set foot on a boat, but I went with him. The first fishy whiff sent me running to the cabin, violently ill. Then I'd come out and fish; again, I'd head for the cabin, come back, and stagger off once more. For six weeks this went on. Then suddenly, I was used to the smell, could take the boat's roll, and began to enjoy myself. Now I am worse than Johnny about going fishing!"

Only recently Corinne was shocked by the views of an American bride-to-be.

"She was a feminist," explained the young actress. "She thought women should have equal rights with men. Since she and her bridegroom-to-be both worked, and they would live in a small apartment, there would be some housework to be done. 'I will do the dishes the first night, but he must do them the second,' she told me. 'We will divide the work. I don't see how a woman can let a man walk over her, and I don't mean to let mine.'

"'But don't do that!' I warned. 'You will lose him. He does not want to marry another man, and if you are equal, you will be another man to him.' But she would not listen. . . .

"I would never ask Johnny to do dishes. Because he likes to be with me, he misses me if I am in the kitchen, and comes in to help. If I ask him, it is his duty and he hates it. Now he is happy to help. A woman should make her man happy. You cannot take and get—only if you give, you get!"

The moment Corinne saw John Bromfield, she was attracted. Because of an accident, she was muffled to the eyes in bandages, yet he was quick to feel her charm. She was not certain of this, and confesses, disarmingly, that on their first date she wore a dress with a daring neckline. John still insists that this measure was entirely unnecessary, but Corinne worried, believing that she liked him more than he liked her.

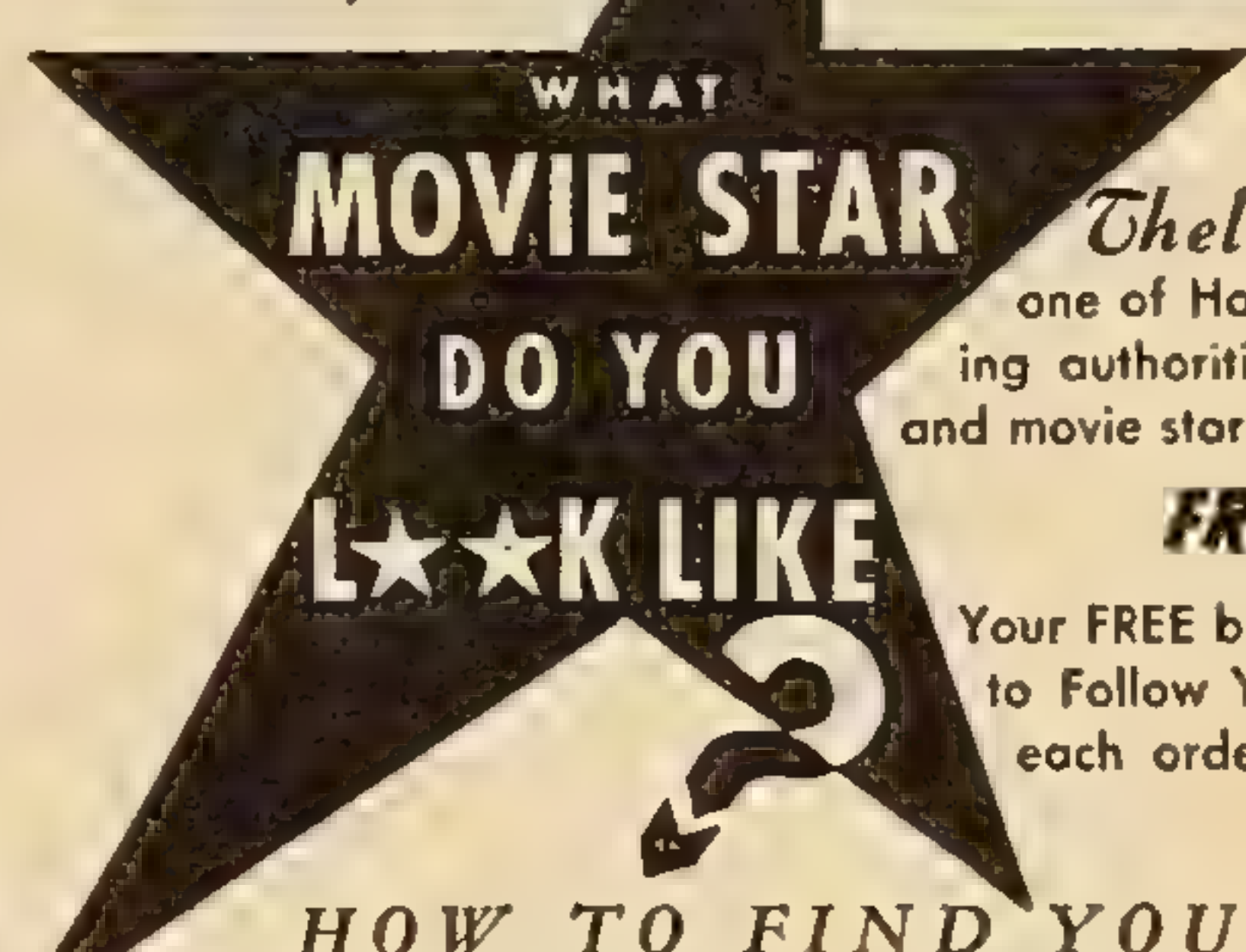
"You see, Johnny already had a girl when we met," she confided. "For a time, there were two of us. He spent the better part of six days with me, but once a week he had a date with the other girl because he didn't like to hurt her. I would sit and fret over what he was doing or saying, what was happening, and at length I could no longer stand it. I said: 'Johnny, you must choose between us. I will go away with friends over the weekend, and you can think it over and decide which of us you prefer. You cannot have us both.' I was terrified, but I went away, and he spent the weekend trying to find me. When I came back,

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we became engaged.

"It was fairer to her, too, for a clean break gives you a chance to hate the man. You go out to forget him and perhaps meet someone else." It was plain, though, that the chance of finding someone as wonderful as Johnny seems very thin to Corinne.

Money is the golden reef on which many marriages founder. Corinne scoffs at the idea. "I am working and Johnny is working. We have a joint account. It is not my money, nor his, it is ours. He draws checks as he pleases and I do not ask about them, but I never buy anything without asking him if I may. When I ask for a new dress, of course he says 'Yes,' but he is proud of me in the dress because he had a part in it. Once or twice, when I have wanted to spend money, he has refused. That was a lot of fun, because then I must work on him to get it.

"When I buy clothes, I ask Johnny to go with me, and it makes him feel important because his word is final. I model them for him, and he says: 'Not that,' or 'Yes, this.' If I like something really very much and he doesn't, I do not argue. Occasionally, (*but don't tell him*), I go back later and get that dress, put on a flower, take off a scarf, and wear it when I am ready to go out on a date, my makeup perfect, my hair just so, to set off that dress. Then he loves it.

"Let me tell you something . . ." She lowered her voice confidentially on that "somesing." "Before I married Johnny I was very worried. I was used to Frenchmen, who send flowers and little gifts all the time, pay pretty compliments, make a woman feel like a queen, and I was afraid I would miss that. Johnny is so big and strong, an outdoor man, a real American. But in this year and a half we are married, do you know, Johnny has become very European! Every time we go out, he looks at me to see what is new, so he can compliment me on it. I am always receiving flowers, unexpected gifts, charming surprises.

"Oh—" she flung out her arms, gracefully, "marriage is so much fun! So wonderful when it's right. If people will give

themselves a chance, they can get along!"

Corinne's French career stemmed from a telephone call she made at two o'clock one morning, when, lying awake, she suddenly decided to be an actress. Dialing the number of Allegret, the first film director in the phone book, she bullied the sleep-bewildered gentleman into giving her an audition. The audition resulted in the promise of a role in Allegret's next picture, but that film was delayed and Corinne's soaring new ambition landed her in another production next day. She was a star when that film was released.

"Nothing was more important to me than my dramatic career—until I met Johnny," she said, toying with a huge strawberry. "But now, if my career interfered with my being with Johnny, nobody would be able to find me. I would not be parted from him for the best role in the finest picture in the world!"

Corinne loves acting. She enjoyed her role in her latest film, "My Friend Irma Goes West," and looks forward to many more pictures of increasing importance. But her secret dream is of that time—not too far in the future, she hopes—when Johnny will be a top flight star, and she will do only one picture a year to take time to have twins.

"I mean to have twins," she assured me. "Ever since I was very little I have promised myself so. The first doll ever given me was quite lovely, but I cried when they put her in my arms. I would not stop crying and could not say why, so they took me to the shop where they had bought her and told me to choose another one. I found one exactly like the first doll, and held onto both dolls so tightly no one could get them away from me. I had twins!"

Far be it from Corinne to advocate that all wives repeat "Yes, master!" nothing but "Yes, yes, yes" all the time.

"If you think I never disagree with Johnny, you are so wrong!" she exulted. "Sometimes, I say 'No' when he says 'Yes,' and for fifteen minutes we have a beautiful fight. Then, when I see he is really getting angry, I give in, tell him he is right, and we have a marvelous reconciliation. . . .

"Oh, marriage is so-o-o-o won-der-ful!"

What Linda Has Done For Ty

Continued from page 45

her husband is a connoisseur of food, Linda has allotted much of her time since their marriage to collecting Tyrone's favorite recipes. Her method of doing this, however, has confused Tyrone considerably.

At first she tried to collect the recipes secretly, to surprise him later with his favorite dish. But Tyrone could never figure out why Linda disappeared from the table each time he praised a dish. Furthermore, she always stayed away for thirty or forty minutes. For a man like Ty, who doesn't like being left alone, this proved quite irksome. Nevertheless, he took it in Salzburg, while Linda learned

to make "Spaetzle," a noodle dish Ty had liked. In Marseilles where the cook gave her the recipe for bouillabaise. In Portofino, where Linda found out how to make "frascati," an Italian ice cream. But when suddenly she dashed into a store in London without a previous explanation, Tyrone blew up.

When Linda showed him the bottle of his favorite mint sauce she had just purchased, Tyrone's complexion reddened with a feeling of guilt. And when she confessed why she had left him waiting in Salzburg, Marseilles and a couple of dozen other places, the red in his face turned into a deep purple. After that,

between London and Manila; husband and wife together third-degreed chefs.

Linda's presence on Tyrone's trips gives him more than just physical comforts. There are many ways to be lonesome, even when surrounded by friends. One such time has always been Ty's birthday. Before he married Linda, he was happy when someone even remembered to slap him on the back with a "Well, how does it feel to be a year older?"

Not anymore. Carefully Linda plans his birthday parties well in advance. No matter whether they celebrate in Africa or Asia, there are always Tyrone's favorite dishes and at least one present he especially wanted. Like the radio she had sent for from the United States when they were on location in Meknes. With Linda at his side, a birthday for Tyrone is now an occasion to look forward to—not just another day.

No novice at travelling herself, Linda has alleviated many travel problems for her husband. Languages, for instance. She knows seven languages fluently. There is hardly a spot in the world where she can't act as interpreter.

Also, since she knows the history, customs and background of many countries they visit, she often knows more about the places than guides—and she's prettier!

Even Tyrone's homecoming has become a special event. Instead of arriving at an empty house, just another place to unpack his clothes, he now comes back to a real home. Almost a month before they arrive, Linda is getting the house ready—by instructing their Swiss couple, and her girl friend, Maya van Horn, to get all the things Ty likes, and by arranging the house so it looks like they'd left it only a day or so ago. When Tyrone steps into his living room, he'll find his favorite roses on the window sill. His tobacco urn filled with fresh tobacco, his icebox stored with herring, liverwurst and swiss cheese. There's his favorite mint candy on the table.

Moreover, to make the homecoming really complete, Linda always has planned a special surprise. The last time, when Tyrone entered their bedroom, on the wall above the ten foot bed he found a painting of Linda by the famous Mexican painter, Diego de Rivera. Linda had secretly posed for the artist! No gift could have pleased him more.

At home and on trips alike, Linda has taught Tyrone how to relax, how to get rid of his tenseness. She has accomplished this mainly by encouraging him to devote more time to leisure and sports.

Before their marriage, Tyrone rarely spent an evening at home. Instead, he went to night clubs, parties, the theatre. Now, while back in Los Angeles, it takes a minor miracle to make him leave his Brentwood home at night. Again he likes to read, listen to music and, lately, look at the 16 mm films he has taken during their extensive travels.

When Linda and Tyrone look at their films alone, they huddle together on the couch and watch pictures and memories go by. When they have guests, with the help of a microphone, from the back of the room Tyrone gives a running com-

mentary of the places, people and events. He never gets tired showing his films. Neither do his friends, who enjoy his travelogues and witty comments alike.

Linda's European background, once considered a barrier to their happiness, has created new interests in Tyrone instead. She can talk intelligently to him about any subject—a definite advantage to a man who likes the combination of beauty and brains. Also, for the Tyrone who likes to learn and improve constantly, Linda's knowledge of languages has made her a much appreciated teacher. He has already learned to speak Spanish almost without accent, acquired a smattering of Dutch, German and Italian, and knows a few words of Arabic and Hebrew.

In her teaching, Linda doesn't follow the old, established rule of cramming grammar. Her lessons are like games. Since she refuses to translate it into English, if he doesn't understand a word or a phrase she simply acts it out for him. How many of Tyrone's friends would have believed three years ago that he now has the patience to watch Linda for one solid hour tearing up telephone book pages to explain the word "to tear" in French?

Like her Dutch ancestors, Linda believes that a wife lives primarily for her husband. That includes not only giving up a career, as she has done, but also the many big and little daily duties of a housewife which are seldom appreciated by their husbands. But Tyrone, alone and lonely for a long time, knows that his socks are darned, his shirts neatly arranged.

Even his eating habits have changed. In record time he used to gobble down his food to rush to work, a meeting or a date. Not anymore. Having decided that eating too fast is bad for her husband, for a while Linda has eaten especially slowly herself so that the time difference between Ty finishing his meal and Linda hers would be big enough to be noticed by her husband. Since he didn't like to sit around for another ten or fifteen minutes and watch Linda finish her meal, he had to adjust himself to eating more slowly.

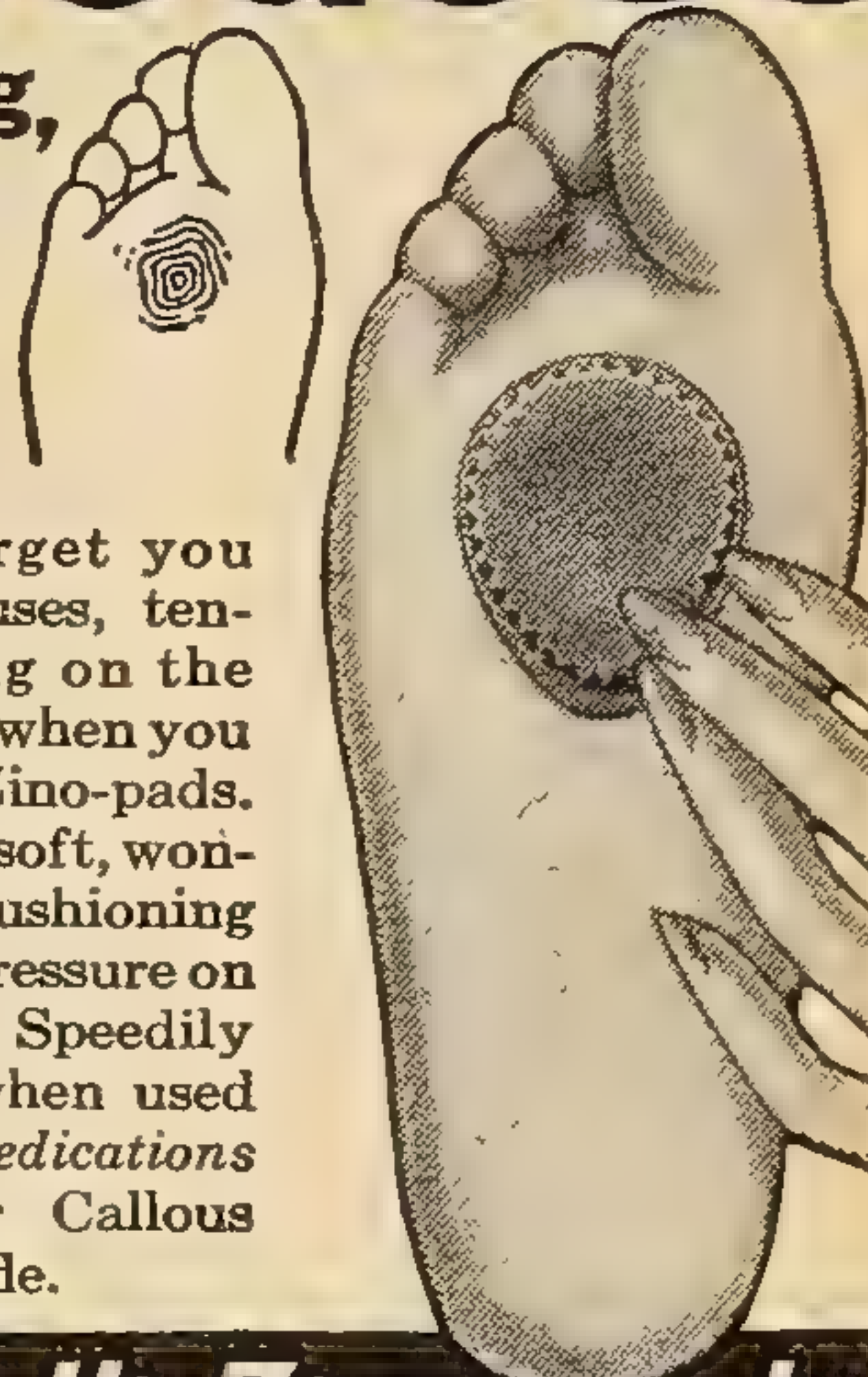
Knowing that Tyrone likes formality, Linda has made every meal a festive occasion, complete with candlelight, a beautifully arranged table and soft music.

Drinking hard liquor, smoking extensively and losing his temper are other habits Tyrone has gotten rid of. Since Linda doesn't smoke at all, Ty has cut his two-packages-a-day down to two-a-week. He has changed from hard liquor to wines. And whereas his Irish temper used to flare up easily when first he married, now it's almost non-existent. Linda has used a very simple, very womanly, and very effective method to curb his temper. When he gets angry, she simply plays coy and keeps flirting with him. Who can stay angry very long that way?

Also, Linda has given Tyrone confidence in himself again. After he had lost some of his self-assuredness due to his previous marriage to Annabella, which had failed, a war he'd fought, and a series of motion pictures that didn't give

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his career a great boost, Linda's admiration for Tyrone as a man, and actor, was better medicine than any doctor could have prescribed.

This new self-confidence has given Tyrone a greater sense of responsibility, and a new maturity. He doesn't live for the

present anymore, as he used to, but for the future—his wife, his career, and the family they hope to have someday.

At last Tyrone Power has found the peace and happiness for which he has always searched—thanks to his wife, Linda Christian Power.

Your Guide To Current Films

Continued from page 15

by the sound of a tommy-gun burst rather than the patter of little feet. Fortunately, his stooge Keenan Wynn finds an adorable 9-year-old monster who opens beer bottles with his little teeth, and Jean is hired. She quits soon after learning Paul has a record of twelve killings to his credit. When the twelve corpses start walking around again, and Paul almost becomes one himself, courtesy of Cesar Romero, Jean breaks down and admits she was wrong in judging Paul.

Peggy
(Technicolor)

Universal-International

NO FATHER goes through as much as retired Professor Charles Coburn, but with daughters Diana Lynn and Barbara Lawrence, it's to be expected. Going to Pasadena for rest and quiet, Coburn finds his entire family engulfed in the Pasadena Rose Queen Contest. Both his offspring are selected as contestants. Secretly married, and therefore ineligible to be the Rose Queen, Diana nevertheless enters the contest lest papa figure out she's Mrs. Football Player, and annul the marriage. Such problems! They're all ironed out, though, just in time for everyone to be deliriously happy at the end.

Devil's Doorway

MGM

THE post-Civil War story of a Navajo Indian, Robert Taylor, who is informed he has no legal right to his land. Having fought in the war doesn't lessen his plight one bit as far as the government, and his lawyer, Paula Raymond, know. However, Taylor's major difficulties don't stem from the law prohibiting Indians from owning land; instead it's Indian-hater Louis Calhern who is guilty of inciting sheep herders to commit destructive violence against Taylor, and the few remaining members of his tribe. A shocking film because of the injustice meted out and Calhern's evil performance.

Cow Town

Columbia

BEING the first rancher who introduced barbed wire fences in his territory, Gene Autry finds that instead of merely having cattle rustlers to contend with, folks are taking pot shots at him. A lady ranch-owner, Gail Davis, acts

plenty suspicious, but when her two ranch hands are deliberately killed, Gene does some further investigating. You'd think this is a lot of whoop-te-do over something as uninteresting as barbed wire, but behind it all is a fiendish mind's desire to drive out all cattlemen so sheep can be brought onto the range.

Spy Hunt

Universal-International

FAST-MOVING escapist drama about spies, escaped man-eating panthers and a congregation of mysterious characters, who are after some important microfilm. Working for British Intelligence, Marta Toren, drugs one of the two panthers innocent by-stander Howard Duff is taking back to the States. She hides the microfilm in the unconscious animal's collar. A few other enemy agents figure out her little trick and the train on which Duff and his black panthers are traveling is wrecked. The panthers get loose, leaving their caretaker Duff up to his virile neck in espionage. He doesn't get the panthers back but Marta gets kittenish, so it's O.K. by him.

Copper Canyon
(Technicolor)

Paramount

HEDY LAMARR, wearing décolletage gowns and a poker face, tries to keep sharp-shooter Ray Milland out of trouble brewing in a mining town where she runs the local saloon. Hedy and sadistic sheriff's deputy Macdonald Carey were sent there to run the small copper mine owners out of business. In that way, the mines could be bought up for cheap. Hedy doesn't approve of Carey's violence, but Carey is a piker compared to what Milland dishes out in trying to help the brow-beaten miners.

Fortunes Of Captain Blood

Columbia

LOUIS HAYWARD, playing the swashbuckling gentleman-pirate *Peter Blood*, hero of the Raphael Sabatini novels, grapples with new adventures on a Caribbean island ruled by cruel George Macready. Six of *Captain Blood's* men are taken prisoners by Macready's guards and are put to pearl-diving in shark infested waters. So he can help them escape, Hayward disguises himself as a fruit peddler. Easy to watch and ideal for those who like their movie fare unsophisticated.

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SILVER SCREEN

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What Hollywood Itself Is Talking About!

Continued from page 17

The stork seems to be partial to MGM. Esther Williams is looking forward to her second child in December. Esther, in Honolulu for "Pagan Love Song," got a kick out of the fact that hubby Ben Gage was drafted as an actor in the picture. Director Bob Alton needed a guy as tall as Howard Keel and Ben was the only man around who measured 6' 4". The craziest things happen to directors. Alton put in a call for a gang of natives to be all dressed up in their Sunday clothes. So wo' hopen? They all turn out in Western civilization clothes—maybe like on Hollywood and Vine. The harassed director had to order them back into their everyday jobs, which were strictly Island stuff.

Another mother who plotzed her studio was Jeanne Crain. While she was having wardrobe fittings for a new picture it was discovered that she was, well—er—about to knit a third batch of little garments. Jeanne, among other activities, has learned to sew and whipped up quite a maternity wardrobe at the fabulous cost of one hundred bucks. She's real proud of her hemstitching, too. Each time this gal has returned to the screen after motherhood she's latched onto better roles, so perhaps this time she'll grab off an Oscar.

Brod Crawford's so happy with his house at Balboa that it practically takes dynamite to blast him back to movie-town. He says the greatest thing, except the fishing, is all the no-telephone ringing. Figures anyone who is rash enough to spend a buck to talk over the wires must have something important to say. How right can you be?

Before Larry Parks and Betty Garrett left for England and their Palladium engagement, they had a portrait sitting with their young son as the subject. Seems young Garrett loved every minute of it, except when the flash bulbs didn't pop. They left their pride and joy in the care of a nurse and Betty's mother, who could not have been happier to take over with her grandson.

Shelley Winters realized the dream of her career when she finished U-I's "Frenchie" and departed for the Eastern Summer stock circuit. Shelley had a big fat letch to do "Born Yesterday," on Broadway, didn't make it, bucked for understudy to Judy Holliday, who did make it, was turned down. This was slightly frustrating to the ambitious Miss Winters, so when the offer came to play the show in Mass. and Conn. she even passed up a European trip which she'd hoped to make while her feller, Farley Granger, was over thar. Romance can wait, was the gist of her comment, career comes first.

That other hunk of feminine dynamite, Ruth Roman, claims she's overworked—and she's got a point on accounta she's gone from one film right into another

out at Mr. Warner Brothers' picture factory. BUT she seems to be roamin' the social circles regularly—and with some of the most personable bachelors in town (of whom there are only too few) like Ronnie Reagan, Steve Cochran, Petie Larnford, and her long-time boy friend, Bill Walsh. Wal, come to think of it, there aren't very many single personable gals around this town either.

Speaking of footloose, attractive bachelors around town—Howard Duff was one that wasn't here—for a spell. He finally managed to con his radio producer into taping four *Sam Spade* shows and promptly set sail for Honolulu on one of the few vacations he's ever had. There's a boy who would really know how to relax in that tropical paradise.

Clifton Webb had the natives up in the mountains at Apple Valley but winging when he went there for a vacation. Every Sattiday night there's a big dance at the swanky Apple Valley Inn and Mr. W. really showed them a few fancy steps during the square dance and Charleston contests. His pardner in the capers was the very attractive wife of the Inn's owner, Mrs. Newton Bass. Seems the sophisticated Clifton really went Western, blue jeans and all, while Corinne Calvet and John Bromfield went prancing around the lush new golf course.

That cute guy Donald O'Connor is real thrilled about the sequel to "Francis," called "Francis Goes To The Races," a story about a mule who talks to horses. Don has the same sort of affection toward this critter that Jimmy Stewart has for Harvey, the invisible bunny of the same picture. Only Don could get kicked by his side-kick, whereas Jas. just has to imagine. Incidentally, everybody at U-I is just crackers about cute Josephine Hull, who is playing the role she created on the stage in "Harvey." The rabbit sneezing contest, conducted on the set, was won by crewman Lloyd Hill, but not until director Henry Koster had used up 1200 feet of film and all the hay-fever sufferers on the lot trying to find the explosion that sounded most like a rabbit. How would a rabbit sneeze sound, we wonder????

The John Dereks' baby, named Russell Andre, had to take another trip back to the hospital for additional surgery, but when last heard from the little guy was doing okay.

Deborah Kerr's cheild, 2-year-old Melanie, was the belle of the boat when she accompanied her appealing mother to England, thence to Rome for MGM's "Quo Vadis." Seems the young 'un was making her fifth Atlantic crossing—a record no one else on the vessel could match. Before Miss Kerr left Hollywood she had designer Marusia whip her up some new gowns, with the comment that there's nothing like a new dress to make

a new woman out of a woman. If you were Deborah, would you want to be a new woman?

Seems like Scott Brady and Dorothy Malone are getting to be more and more of a woosome twosome. Scott, who acquired a place of his own for the first time in his life, was looking frantically around for daily maid service. That idea of his that it would be fun to run his own house faded after he burned his fingers cooking, shrunk all his best Argyles, lost his laundry and generally made a mess of the domestic situation. Housemaid's knee can be a horrible thing, we hear.

June Haver's had some pretty tough breaks. Latest one happened when she was dancing in "I'll Get By" and busted a blood vessel in her side. Medics prescribed complete rest in bed, which threw 20th into a tizzy because there was just one dance number to finish, but the hitch was that Gloria De Haven, also in the film and the only one who could substitute for June in the picture's finale, was in Houston on a singing engagement. But 20th contacted her and she flew back.

Bob Ryan, working in RKO's "Mad With Much Heart" (a title most likely to be changed), was on location at Paramount—which is right next door to the home lot—and thought there was something familiar about the sound stage where the company was working. After quite a mental struggle, he recalled that eleven years prior to this moment he had been toiling on the same set as an obscure bit player and it was on this spot that Paramount notified him his option was not being picked up. He also remembered that the gal playing another tiny little bit was Susan Hayward, a gal who's done all right since.

Ann Sheridan's been through quite a lot in her successful picture career, being called on to do practically stunt work at times. And she's taken it all in stride, with accompanying salty comments on the joys of being a pitchah star. The nearest she's ever come to hollering "uncle" was in a scene for 20th's "Woman On The Run." She was obliged to take a fast ride on a roller coaster and the curvaceous redhead has nursed a fear of the diabolical things since childhood. It could be said that she emerged from her ordeal game, pale and trembling, which is a true statement.

All the guys working in 20th's "All About Eve" are just real happy. Each thinks she, or he, has the absolute best part in the picture. List of players includes Anne Baxter, Bette Davis, Celeste Holm, George Sanders, Hugh Marlowe, and Marilyn Monroe. This sets some kind of record, since the usual routine is that each actor is forced into something horrible after he's signed up for the pic. Keep your eye on this little Monroe gal. They're calling her the Lana Turner of 20th Century-Fox, although she's got a very individual personality. And Anne Baxter's still going nuts on account of she isn't in her house yet.

RECORD ROUNDUP

Tops In Movie Music

VAN JOHNSON'S "Let's Choo Choo Choo To Idaho" and "You Can't Do Wrong Doin' Right," from "The Duchess Of Idaho," for MGM . . . Dean Martin's "Baby, Obey Me!" and "I'll Always Love You," from "My Friend Irma Goes West," for Capitol . . . "Our Very Own," from the film of the same name, and "Don't Be Afraid" by Sarah Vaughan for Columbia . . . Richard Hayes' "Our Very Own" and "Say When" for Mercury . . . Artie Shaw's "I've Got The Sun In The Morning" and "There's No Business Like Show Business," from "Annie Get Your Gun," for MGM . . . Gordon MacRae's "They Say It's Wonderful," from "Annie Get Your Gun," and "Prisoner Of Love" for MGM . . . "My Blue Heaven," from film of same name, and "My Melancholy Baby" by Ted Lewis for Decca . . . "Let's Choo Choo Choo To Idaho," from "The Duchess Of Idaho," and "Of All Things" by Connie Haines for Coral . . . Danny Kaye's "The Hand-out Song" and "The Wreck Of The Old 97" for Decca . . . Roy Rogers and Dale Evans singing "The Old Rugged Cross" and "In The Garden" for Victor . . . Freddy Martin's "Third Man Theme" and "Home Cookin'" for Victor . . .

Tops In Pops

GORDON JENKINS' "Tzena, Tzena, Tzena" and "Goodnight Irene" for Decca . . . "Where Are You Gonna Be When The Moon Shines" and "Driftin' Down The Dreamy Ol' Ohio" by Jo Stafford and Gordon MacRae for Capitol . . . Dinah Shore's "I'll Always Love You" and "I Didn't Know What Time It Was" for Columbia . . . Frank Petty's "At Sundown" and "Bless Your Heart" for MGM . . . Bill Eckstine's "I Wanna Be Loved" and "Stardust" for MGM . . . Margaret Whiting and Bob Hope doing "Home Cookin'" and "Blind Date" for Capitol . . . Wayne King's "You Are My Love" and "Sometime" for Victor . . . "Count Every Star" and "If You Were Only Mine" by Dick Haymes and Artie Shaw for Decca . . . "I Didn't Slip—Wasn't Pushed—I Fell" and "Before I Loved You" by Doris Day for Columbia . . .

Other Toppers

HUGO WINTERHALTER'S "Babes In The Wood" and "Here Comes The Bride On A Pinto Pony" for Victor . . . Freddy Martin's "Sam's Song" and "Mambo Jambo" for Victor . . . Jimmy Durante's "A-Razz-A-Ma-Tazz" and "I'm A Vulture For Horticulture" for MGM . . . Irving Fields "Favorites" album for Victor . . . "Snookie Ookums" and "Rootie Tootee" by Joe "Fingers" Carr for Capitol . . .

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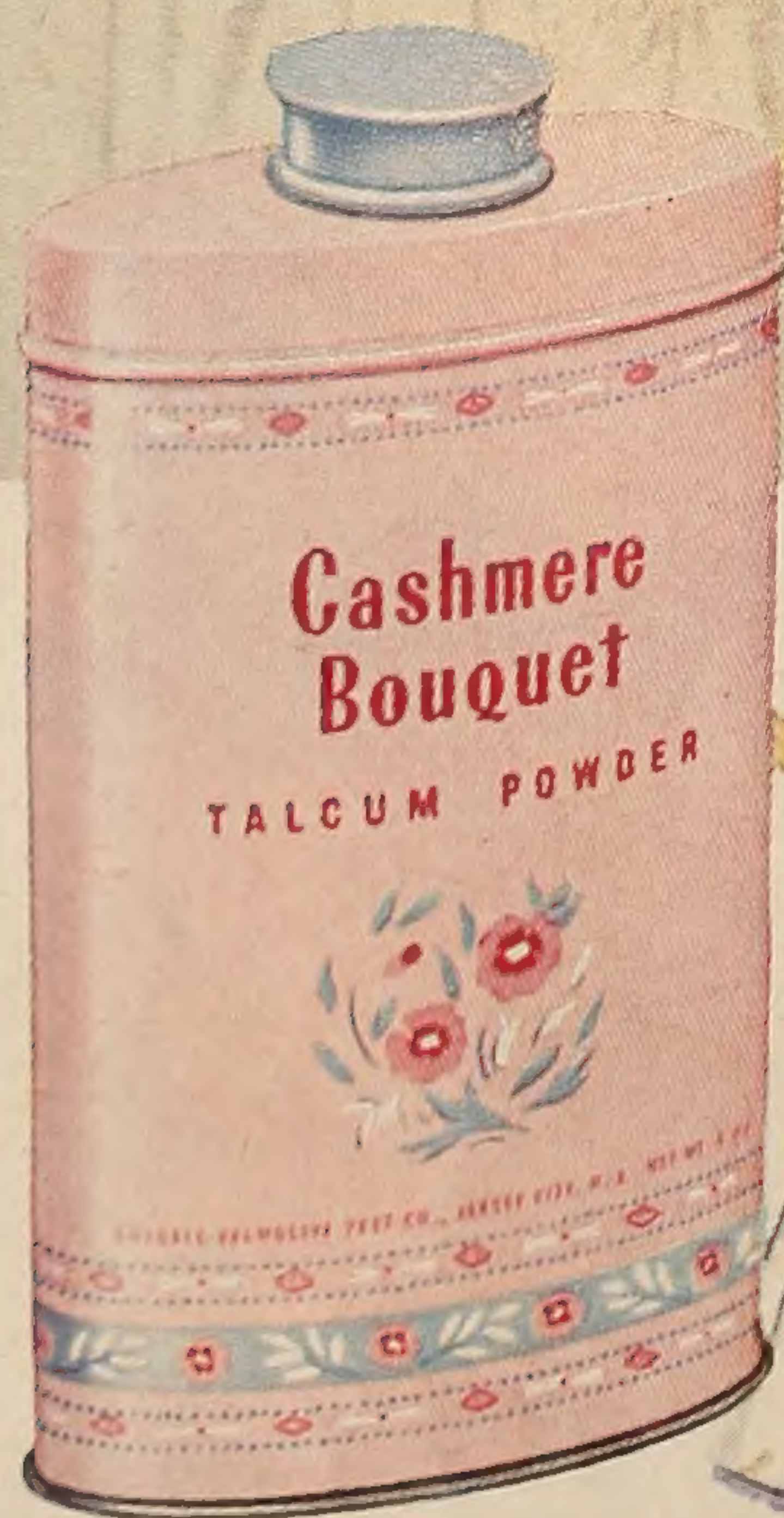
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